



DISCARD

AN ENCYCLOPAEDIA
OF COLOUR DECORATION

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FROM THE
EARLIEST TIMES TO THE MIDDLE
OF THE XIXTH CENTURY

WITH EXPLANATORY TEXT BY

HELMUTH BOSSERT

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P R E F A C E

WHEN the first volume of E. Ewald's "Colour Decoration" was published forty years ago and, together with the second volume, was soon sold practically all over the world, the attitude of the decorative artist towards such volumes of illustrations was quite different from what it is to-day. It was then incumbent on him to imitate slavishly, in whole or in part, such reproductions of Renaissance, Baroque and Rococo decorative art. But in looking back to a time, which is perhaps too near to our own for critical estimation, we should remember that such pattern-books were the outcome of a long tradition; a tradition with which we have not yet finally broken. Since the discovery of copper-plate engraving in the 15th century, generations of artists have employed this method of reproduction to popularize either their own designs or the important works of fellow artists. In this manner they produced not only first-rate artistic and educational material, but also a collection of patterns on which every one could draw without being accused of plagiarism.

The remains and ruins of Antiquity in Italy were to the masters of the Renaissance what these ornamental engravings were to the craftsmen of recent times. Roman mural paintings and decorative reliefs were equally welcome patterns. We know, and can often demonstrate, that great Renaissance masters, who certainly were not lacking in original ideas, did not scruple to exploit this wealth of patterns and employ them in their own work as though they had invented them.

The scope of reproduction of ornament in the Middle Ages and Antiquity was very limited because it could be executed only by hand. Nevertheless, during this period pattern-books circulated in the workshops and served at the same time as guides and as models for generations of craftsmen. The conception of plagiarism is comparatively recent and indeed became comprehensible only in an age when individualism had assumed unnatural proportions. Formerly it seemed more sensible to repeat and vary what was good than to originate new and incomplete ideas.

When chromolithography, which had produced a number of excellent coloured designs during the second half of the 19th century, was replaced by the chromoautotype, based on photography, the great demand for pattern-books had practically ceased. Thenceforth this mechanical method of reproduction was devoted more to scientific tasks than to such as were destined to inspire the artist. Scientific investigation was furnished with a new aid which grew in importance as technique advanced. And yet artists and craftsmen would have benefited immensely by the illustrations produced by this new technique (which had attained to a degree of exactness that was quite sufficient to afford a good conception of coloured works

of art) if such reproductions had been published in large numbers. As a rule reproductions were limited to black and white, with the result that the colour values were often distorted. And yet everyone was fully aware that no memory, however good, no colour analysis, however minute, was able to reproduce the colour impression of the original by means of black and white. The aim of this volume is to supply artists and craftsmen with a collection of coloured patterns showing what has been produced during the course of centuries in decorative mural painting, or rather to show those noteworthy examples which have been preserved. Their provenance is Europe and the shores of the Mediterranean, where the foundation of European culture was laid.

It is impossible in many cases to take photographs of mural paintings owing to the darkness and height of the apartments in which they are found, as well as to their bad state of preservation. It was therefore necessary to copy these mural paintings in colour or to reconstruct them. These copies, of course, betray the individual style and interpretation of the artist, varying according to the degree of exactitude and comprehension which he brought to bear on the execution of his task. In spite of these unavoidable blemishes the reader may depend, as a rule, on the accuracy of the illustrations. The selection of the material, though limited to what is extant, has been such that all periods that afford inspiration to the decorative artist, architect, and craftsman have been included. But the aim of this book is not to lay stress on art products which have a purely archaeological importance. The illustrations have been arranged according to the development within the various cultural spheres and periods. Any divergence from this plan explains itself.

The book does not pretend to be an illustrated history of mural painting. Attention has been called only to the purely ornamental element of wall painting, and not to figure painting *per se*, which cannot be regarded as belonging to the sphere of decorative painting. Details are reproduced either alone or in connection with the ordonnance of the wall to which special attention was paid. Nor are examples of façade painting and coloured treatment of single architectural members lacking. The last section of the work is devoted to decorative designs which, of course, have not been handed down from earlier periods. No inclusion has been made of modern colour decoration, nor of that of the preceding period which was characterized by borrowing freely from various styles.

Many of the designs were specially procured for this book, and have not hitherto been reproduced, at least in colour. The other illustrations have been culled from the great monographs on the subject, some of which will no doubt be familiar to many readers, though it is hardly likely that any reader will have them all in his permanent possession.

The introductory remarks preceding the illustrations do not discuss the different works of art and their historical background, nor has any attempt been made to evaluate the different epochs of decorative painting from the aesthetic point of view, and thus lay special stress on particular periods. It seems to the author that it is more in accordance with the spirit of our times to study works of art independently of periods. Particularly decorative painting, which is decidedly a popular art, affords at all times such satisfactory evidence of craftsmanship, imagination and adaptability to local and artistic requirements that we feel justified in drawing attention to the works of those many nameless artists, showing how traditions of the craft have been handed down from generation to generation.

The Catalogue draws attention to the special literature on the subject, and thus enables the student to discover other reproductions serving special purposes and branches of decorative art. It also explains briefly by what means the editor has arrived at his dates. Such references should prove useful to those who desire to study the material from the historical point of view. The source of each illustration is also given in connection with each Plate, and I should like to take this opportunity to thank all those who have so kindly contributed to the making of this book by supplying original illustrations or rare publications.

It is possible that the decorative artist may require information about the extremely important technique of mural painting. For this reason attention is called to two works recently published on this subject, which approach the question of the practical application of decorative art from different aspects. Professor A. Eibner's "Development and Material of Mural Painting from Antiquity to Modern Times" (B. Heller, Munich, 1926) deals with the history of the technique of mural painting. H. Sachs' "Primer of Painting" (E. Wasmuth, Berlin, 1928) deals briefly with modern methods.

The technical principles of mural painting are of peculiar importance to all northern countries having a moist climate and long winters. Paintings on façades, archways and other unprotected places can be preserved from deterioration only if the best methods are employed in the preliminary treatment of the surface, in mixing the colours, and in applying them to the surface. It is also necessary to select the ingredients more carefully than formerly in order to prevent the colours fading and disintegrating.

Berlin, May, 1928.

DR. HELMUTH TH. BOSSERT.

Dans la décoration de l'architecture, il faut convenir, que la peinture est la partie la plus difficile peut-être et celle qui demande le plus de calculs et d'expérience. Alors qu'on peignait tous les intérieurs des édifices, les plus riches comme les plus pauvres, on avait nécessairement des données, des règles qu'on suivait par tradition; les artistes les plus ordinaires ne pouvaient ainsi s'égarer. Mais aujourd'hui ces traditions sont absolument perdues, chacun cherche une loi inconnue; il ne faut donc pas s'étonner si la plupart des essais tentés n'ont produit que des résultats peu satisfaisants.

M. Viollet-le-Duc 1869.

IT may never be possible to discover exactly why man decorated his abode with paintings. It will remain a conjecture whether the motive was merely the instinct of play or some inherent desire for adornment, or, finally, whether religious conceptions, either of a magical or of a protective nature were the impelling cause of primitive paintings. It seems almost certain that during the Upper Palaeolithic age, from which period the first paintings date, religious and not artistic motives, as is the case with modern primitive peoples, gave birth to these paintings. There is no proof that they were of a utilitarian or aesthetic nature.

As the caves inhabited by primitive man were irregular in shape and the lighting sparse, there could be no question of systematic colour decoration as required in a regularly planned dwelling. The paintings in these caves were limited to a few suitable surfaces of the walls and roofs. They were scattered without regard to the tectonic relations of the cave, distributed irregularly or placed one above the other. They consisted of hunting and religious scenes. The effect of these pictures in the flickering light of the fire must have been bizarre.

Cave paintings lack ornament in the shape of a frame, nor is any attempt made to decorate the surface regularly. This was not because primitive people were not acquainted with ornamental details, or that they lacked a sense of rhythmical repetition together with the ability to space off a surface, but because the walls of the caves were much too irregular for the achievement of any impression of decorative unity. The early dwellings of primitive man other than the cave, namely skin tents, one-chambered huts or block-houses built of rough logs, were very often painted, both inside and outside, and this colour decoration already harmonizes with the tectonic element. It consists of bands or other motifs parallel with the line of the floor and otherwise follows the plan of the house. Regularly spaced ornamental figures must either be interrupted or framed. The line was soon succeeded by a more ornamental framing which made wall decoration more artistic and effective. When the primitive house was planned, built and decorated by one and the same craftsman, and he also supplied all requirements resulting from the religious and artistic conceptions of the owner, the total effect was harmonious. This harmony cannot of course be attained in the case of large edifices

when several artisans and craftsmen contribute towards its completion, even if the work is carried out under the guidance of a single individual. In the case of civilized peoples the decorative artist was often bound to ornament apartments with whose planning he had nothing to do. He even had to decorate buildings the architecture of which was unfamiliar to him and dating from a period generations older than himself. The decorative artist had to adorn rooms and other apartments which were already completed. He was merely required to adapt his art to circumstances and to execute his work in accordance with the taste of the period and practical requirements. Beyond this he had to comply with the wishes of his employer. There was no part of a house which did not during the course of centuries offer a surface for decoration. Even the floors were included, although, however good was the technique of applying colour, it was impossible to obtain any effect approaching permanency. As a rule the chief surfaces were the walls and ceilings. But only in so far as they were not exposed to either wear or weathering. Façade painting was usually limited to southern countries. Wherever it was resorted to in the north it was short-lived.

Whereas wall paintings of a religious or mythological character have been preserved in great numbers from remote periods, earlier examples of a secular nature are comparatively rare, and only the more recent have been preserved to any considerable extent. One of the reasons is that more sacred than profane edifices have been preserved from destruction. But we should not conclude by this that there were fewer wall paintings in dwelling houses than in temples and churches. Tombs in the shape of small buildings still show the multicoloured decorations which must also have been employed in private houses of the period. Another reason why more paintings of a religious character have escaped destruction is that during periods of religious culture the predominance of sacred motifs was so strong as to extend its influence even to wall paintings in profane buildings. Hence these periods do not supply many examples of profane paintings. It was Hellenism and still more the Renaissance that drew a distinctive line between sacred and profane painting and thus widened this field of decoration. Architectural ordonnance exercised the greatest influence on mural painting. The system of spacing the wall by means of plinths, panels and friezes made of various materials, was an architectural method of emphasizing mural constructional details. Coffered designs on the ceilings were suggestive of the rafters and girders above, even if they were no longer perceptible to the eye. Painted columns, pilasters or colonnades with superimposed entablature, vested large wall surfaces with architectural rhythm. At the same time these pseudo-architectural members provided a valuable setting for figure painting. Thus the decorative artist was able to preserve, emphasize and even extend the tectonic effect of the interior.

The defect was that he went too far with his imitations of architectural detail, and decorative painting went astray when it endeavoured to imitate costly materials such as wainscoting, marble facings, textiles, tapestries, carpets and even wall-paper. Nevertheless, the competition with wall hangings and facings helped to develop decorative wall painting and to enrich it. It was only when the artist endeavoured to compete with the architect that he overstepped the limits of his craft by interrupting the structural scheme, producing the illusion of enlargement or reduction by breaking the surface effect of the walls with perspective landscapes and architectural details, by opening the ceiling, as it were, in reproducing a star-lit sky or by covering plain façades with panoramic scenes. Either he had to become a painter pure and simple in the narrow sense of the word or sink to the level of an artist's assistant. Although decorative painting never failed to influence architecture, if not intentionally, as for instance when the colour alone made a room darker or lighter, caused it to appear larger or smaller, emphasized some parts of a building and deprived others of their conspicuousness, yet it remained an anonymous art like all applied arts. It was impossible for the masters to remain conspicuous among the crowds of artisans, even if some of their names have been handed down by chance. The case is different with the painter of pictures where the line of development was determined solely by the masters. It is true that there was no hard and fast line separating the decorative painter and the painter of pictures. Both sometimes entered each other's sphere, but as a rule it is not difficult to distinguish between purely decorative work and the picture proper. The decorative artist usually limits himself to the ornamental in order to adorn the surface of the wall, the other paints his picture for the sake of the subject, and decoration is of subsidiary importance. The former emphasizes the surface which he ornaments, the latter sets himself tasks which exceed the limits of the purely decorative, and sometimes even destroys the surface character. Of course figures and landscapes may be ornamentally effective, but it is very seldom that the ornamental can produce the effect of figure and landscape painting.

Ornament is the outcome of rhythmical feeling. Repeating or alternating motifs pre-suppose a mental process that may be termed artistic and creative, just as partitioning off a surface into clearly defined colour spaces is already a sign of artistic feeling which exceeds the limits of practical requirements.

If every primitive ornament *per se* was once based on a creative effort, the different designs were not invented in their present form, but required centuries to develop. They were the product of the culture in which they existed. On closer investigation we discover that most decorative motifs proceed from religious conceptions. But these conceptions were not able

to prevent a gradual conventionalization of ornamental symbols, so that their original meaning was forgotten. It was only after the religious origin of the decorative motifs was overlooked that they were transferred to profane art. Thus the motif could be freely employed in the decoration of secular buildings.

There is also sufficient evidence of the conscious adoption of a particular ornament or decorative motif by one country from another as well as of a conscious adaptation of such motifs. Even if it is possible to trace the motif from one country to another we are not always able to discover the reasons why that country should borrow the motif, and consequently we cannot judge of the spiritual and religious conceptions of the people adopting it. Only a vigorous culture was able to assimilate alien ornament and decorative motifs, to adapt them to their own purpose and thus make them part of their own tradition. The alien ornament, the original significance of which was unknown to those adopting it, was particularly welcome during periods of flourishing craftsmanship, the more so as each cultural unit possessed only a limited number of motifs based on religious conceptions. For this reason a variety of decorative motifs could be obtained only by modifying the few that existed.

Spiritual movements of a pronounced character, usually followed or accompanied by political movements, not only fostered the spread of particular ornaments, but popularized whole decorative systems in those spheres influenced by them. Hellenistic-Roman and Romano-Gothic forms were not limited to those nations, but in spite of their internationality they were either politically or religiously connected. The result of the Renaissance was to shatter both religious and political conceptions of unity in European countries, and it brought forth new ideals of a humanistic character, the fulfilment of which will be reserved to later generations. After the Middle Ages art motifs in Europe begin to become universal property. This general Europeanization has since continued to spread uninterruptedly. But on the other hand foreign motifs and artistic conceptions found their way to Europe and forced her to take account of them. Time alone will show whether extraneous art will fructify that of Europe. At present she limits herself to a mere copying of foreign ornament, and thus only adds to the treasures of her own decorative motifs. The European decorative artist is therefore in a position to select from a wealth of ornament which has never been equalled at any period. But this opulence of artistic treasures confuses the artist and leads to the borrowing of motifs which cannot be made to harmonize with the architecture to which they are applied.

Nowadays the work of the decorative painter, in so far as he is a craftsman, is comparatively limited, whereas the task of the artist and the architect is much wider. The cheaper type of decorative painting has to be executed by means of stencilling, as it has to compete with low-

priced wall-paper. Nor is it the task of the craftsman to design the stencil patterns, as they are selected from pattern-books. Stencil work with repeating motifs similar to those on fabrics and wall-paper has nothing to do with decorative painting *per se*, and even the best can only be regarded as a substitute for wall-paper.

The modern utilitarian tendency in arts and crafts, which abjures ornament, was a welcome change after the period of style-imitation and the modes which marked the nineties and the early part of this century. Although this modern utilitarian fashion does not call for further development, there are, nevertheless, artistic possibilities (which are by no means exhausted) in the unicoloured wall surfaces, in the harmony between the dominant colour and those of the doors, windows and floors, and in accentuating the division between the colour of the wall and that of the ceiling either by a line or wooden moulding. Those who have recognized that it is impossible to invent ornament congenial to the spirit of our own times, or who do not care to draw on traditional European decorative motifs will naturally prefer unadorned painted rooms and façades and will content themselves with a series of plain-coloured surfaces. Those who do not regard the above-mentioned decorative scheme as meeting their requirements, or those who prefer free-hand decorative painting without suggestive patterns, may perhaps turn to a tradition still existing in Europe, namely mural painting such as is produced by folk-art in Sweden, Poland, Russia and Czechoslovakia. Men and women of the people decorate their walls without a preliminary sketch or the use of a stencil, and they display so much taste, sense of colour and imagination, and so much skill in spacing the surface that we do not know which to admire more: the vivid creative power or the force of tradition. It is probable that a number of such examples of peasant art show a certain sameness of motif. Every artistic culture is limited in its ornamental motifs. Its strength lies in the variation of the main designs. A decorative system will always be worthy of imitation as long as it displays the skill of the craftsman, meets all practical requirements, and is based on truly artistic conceptions.

This book shows what we have inherited from bygone centuries and even millennia. But we are no longer forced to copy historical styles. On the other hand modern culture has not sufficiently emancipated itself from this inheritance to dispense with it entirely. It is no more in the power of a book to hasten secession from traditions than it is to re-establish a closer connection with past styles. If an artist requires inspiration he will seek it from those whose spirit is most nearly a kind to his own. This should suffice. Let him deal with his inheritance as he would with a garden he has purchased. The garden has been laid out, the trees and shrubs planted. But if it is to receive the impress of the new owner he will have to be imbued with a clearly defined idea in order to lay it out anew.



CATALOGUE

I. EGYPT

PLATE I

Fig. 1. After a coloured reconstruction by Norman de Garis Davies in his work: *The Tomb of Puyemrê at Thebes* (Publications of the Metropolitan Museum of Art, Vol. II, New York, 1923, Title Picture, Pl. XLIV). Entrance to the northern chapel seen from the transverse hall. The Tomb of Puyemrê at Thebes (Tomb 39 according to Alan H. Gardiner and Arthur E. P. Weigall, *A Topographical Catalogue of the Private Tombs of Thebes*, London, 1913). The inscriptions partly restored. Puyemrê began his activities under Queen Hatshepsut (1495–1475 B. C.) and was a priest of Amun at the time of Tethmosis III (1501–1448 B. C.). The ceiling of the tomb with its spiral motifs already shows Aegean influence. See also Baedeker, *Egypt*, 8th ed., 1928, p. 328.

PLATE II

Fig. 2. Attempt at a coloured restoration of the "Deep Hall" in the house of General Râ-mose at Tell el-Amarna. After a water-colour by Ludwig Borchardt in the Egyptian Museum, Berlin, see *Mitteilungen der Deutschen Orient-Gesellschaft*, Berlin, No. 55 (December 1914), Part 2 and pp. 16–25. The house of General Râ-mose and his wife Inet was excavated during the winter of 1913–14. Râ-mose, who was formerly called Ptah-mose, was "Director of the Royal House" under Amenophis III (1411–1375 B. C.). Under Amenophis IV (1375–1358 B. C.) he became "General of Both Countries", and removed with his king to the new residence Tell el-Amarna, a city which cannot have been founded before 1370 B. C. The house of General Râ-mose may also have been built between 1370 and 1360 B. C. The well-preserved painting of the "Deep-Hall", the General's dining-room, set Borchardt the interesting task of drawing the reconstruction of the interior decorations of an Egyptian dwelling for the first time. The mural-painting of the apartment, a room 7 metres by 7 metres, was executed on the Nile mud plaster itself, and is preserved everywhere to nearly the same height as the walls; in some places up to 130 centimetres above the floor. Several remains of the painting which had fallen from the higher parts of the wall were also found, as for instance pieces of richly painted door cornices and of the cavetto, with boltel, etc. Hence the only doubtful elements in the

reconstruction are the columns and the architraves. As far as the columns are concerned, with the exception of the white bases, only the red on the shafts is beyond doubt. Both the form and the manner of painting the capitals, abaci and architrave are open to doubt as no remnants of these parts have been preserved. As to the palm column, cf. Pl. IV, Fig. 9.

PLATE III

Fig. 3. According to Prisse d'Avennes, *Histoire de l'Art Égyptien* (Plates) Vol. I, Paris, 1878, Pl. 16, No. 2: Pilaster 4 metres high, from the Amun-Re Temple of Amenophis III (1411–1375 B. C.) at Karnak. This pilaster had already been built into a modern edifice in the times of Avennes (cf. Prisse d'Avennes – P. Marchandon de la Faye, *Histoire de l'Art Égyptien*, Paris, 1879, p. 361 and Baedeker, *Egypt*, 8th ed., 1928, p. 288). Amenophis III is represented doing homage to the goddess Hathor. The details of the Egyptian representation are probably not correct.

Fig. 4. After Prisse d'Avennes, *op. cit.*, Plates, No. 22, right. Papyrus composite column with a sand-stone bud capital, 720 centimetres high. It comes from that part of the temple at Luxor built by Amenophis III (1411–1375 B. C.) (See Prisse d'Avennes, p. 364 and Baedeker, *Egypt*, p. 267).

Fig. 5. After Prisse d'Avennes *op. cit.*, Plates, No. 21, right. Papyrus composite column with a bud capital, 620 centimetres high. It comes from the "promenoir" of Tethmosis III (1501–1448 B. C.) in Karnak (cf. Prisse d'Avennes, *Text Volume*, p. 364 and Baedeker, *Egypt*, p. 272 et seq.) What is meant is the eastern part of the great Temple of Amun, the so-called Festive Temple of Tethmosis III. Prisse d'Avennes believes he is able to distinguish two layers of painting on the column, both dating from the times of Tethmosis III.

Fig. 6. After Prisse d'Avennes, Plates, No. 15, No. 2, height about 260 centimetres with a composite column of Nymphaea lotus the capital of which is formed of an open calyx. From the rock tomb of Chunes in Zavvet el Mêtin which belongs to the 6th Dynasty (about 2420–2270 B. C.). Chunes is mentioned in the inscription on the tomb as "Relation of the King, Lord of the Great House, Head of the Priests". The tomb (No. 2 according to Lepsius), like nearly all the others of this necropolis, cannot be reached now and is buried in sand. See W. Wreszinski, *Schriften der Königsberger Gelehrten Gesellschaft*, 4th year, No. 2, 1927, p. 33, Prisse

d'Avennes, p. 360; K. Sethe, *Denkmäler aus Ägypten und Äthiopien*, 2nd vol., 1904, pp. 58, 59.

PLATE IV

Fig. 7. After Prisse d'Avennes, Plates, No. 26. Spreading capital with open blossom of *Nymphaea lotus* from the Temple of Horus, Edfu. The edifice was begun 237 B. C. by Ptolemy III and completed by Ptolemy XIII (Neos Dionysus) 57 B. C. See Prisse d'Avennes, p. 390 et seq. and Baedeker, *Egypt*, p. 360.

Fig. 8. After Prisse d'Avennes, Plates, No. 43. Spreading papyrus cluster capital; diameter of upper part: 670 centimetres. From the middle aisle of the great columned hall of the great Temple of Amun at Karnak; bears the cartouche of Rameses II (1292-1225 B. C.) Cf. Baedeker, *Egypt*, p. 276.

Fig. 9. After Prisse d'Avennes, Plates, No. 27, left. Palm column from Philae, probably from the time of Augustus (31 B. C. - 14 A. D.) or of Tiberius (14-37 A. D.). See L. Borchardt: *Die Ägyptische Pflanzensäule*, p. 49, Fig. 78.

Fig. 10. After Prisse d'Avennes, Plates, No. 25. Lily capital from Philae, Ptolemaic or Roman period. Prisse d'Avennes, p. 364, distinguishes two different strata of paint on the capital.

Fig. 11. After Prisse d'Avennes, Plates, No. 58 r. Combined plant capital from the great Temple of Isis at Philae, begun by Ptolemy II (285-247 B. C.) and completed by Euergetes I (247-222 B. C.). See Baedeker, *Egypt*, p. 381 and our Pl. XIII, Fig. 39, top of page.

Fig. 12. After Prisse d'Avennes, Pl. 59, top of page. No. 1. Plant column from the western colonnade to Philae, period of the Emperor Augustus (31 B. C. - 14 A. D.).

PLATE V

Figs. 13-15. After Prisse d'Avennes, Plates, No. 19. So-called bouquet capitals (papyrus clusters, lilies, *nymphaea*) as depicted on wall paintings and made of wood.

Fig. 13. Painting from a private tomb of the XVIII Dynasty (1555-1350 B. C.) the inscription of which could no longer be read by d'Avennes. For this reason this tomb cannot be easily located among the 25 other tombs with obliterated inscriptions and mentioned by Gardiner-Weigall. See also in reference to this and the two following Figs: Prisse d'Avennes, p. 363.

Fig. 14. According to Prisse d'Avennes from the Theban tomb of "Aichesi, the Arch-priest, the Superintendent of the Altar and the writings of the Temple of Amun" from the time of Rameses IX (1142-1123 B. C.). As the name "Aichesi" has evidently been mis-read, it should probably be "Imisiba"

who had the same titles and lived at the end of the XXth Dynasty (perhaps under Rameses X) and was buried in Thebes (Tomb 65 according to the count of Gardiner-Weigall). See Baedeker, *Egypt*, p. 323, as well as our Pl. XIII, Fig. 38.

Fig. 15. From the tomb of Haremheb, a general under Tethmosis IV (1420-1411 B. C.). Theban Tomb No. 78 according to Gardiner-Weigall. See Baedeker, *Egypt*, p. 322.

PLATE VI

Figs. 16-17. After Gustave Jéquier, *Décoration Égyptienne*, Paris, 1911, Pls. XX 33 and XXV 38. Painted ceiling in the Tomb of Enene at Thebes (Tomb 81 according to Gardiner-Weigall. See Baedeker's *Egypt*, p. 322. Prince Enene was Superintendent of the Amun Barn and also the builder of the tomb of Tethmosis I (1540-1501 B. C.).

PLATE VII

Figs. 18-19. After Gustave Jéquier, *Décoration Égyptienne*, Paris, 1911, Pls. XXVI 40 and XXVIII 43. Painted ceiling in the tomb of Hepuseneb, Thebes (Tomb 67 according to Gardiner-Weigall). Time of Queen Hatshepsut (1495-1475 B. C.).

PLATE VIII

Figs. 20, 21. After Gustave Jéquier, *Décoration Égyptienne*, Paris, 1911, Pls. XXVIII 42 and XVI 29. Painted ceiling in the tomb of Amenemhet at Thebes (Tomb 82 according to Gardiner-Weigall). See Baedeker, *Egypt*, p. 321 et seq. The decorative ornaments are reproduced in a more reliable and correct manner in Davies-Gardiner: *The Tomb of Amenemhet* (The Theban Tombs Series, I, London, 1915). Our Fig. 20 corresponds to Pl. XXXII D in Davies-Gardiner, our Fig. 21 to Pl. XXXII C, 1. The two authors are justified in laying stress on the fact that the ornamental style of Fig. 20 is not met with anywhere else in Egypt. But G. Rodenwaldt recognized (*Archäol. Jahrbuch*, vol. XXXIV, p. 104) that this Egyptian painted ceiling pattern must have been copied from Crete textiles. It should be compared with our Fig. 46, Pl. XVI. Amenemhet was corn-controller, scribe and house steward of the vizier User who lived at the time of Tethmosis III (1501-1448 B. C.).

PLATE IX

Figs. 22 & 24. After Gustave Jéquier, *Décoration Égyptienne*, Paris, 1911, Pls. X 19 and III 6. Painted ceilings in the Tomb of Amenemheb at Thebes (Tomb 8 after Gardiner-

Weigall). See Baedeker, *Egypt*, p. 321. Amenemheb was an officer under Tethmosis III (1501-1448 B. C.), but still lived under Amenophis II (1448-1420 B. C.).

Figs. 23 & 25. After Gustave Jéquier, *op. cit.*, Pls. VI 12 and XI 20. Painted ceiling patterns in the tomb of Nebamon at Thebes (Tomb 90 according to Gardiner-Weigall). Nebamon was chief of the police under Tethmosis IV (1420-1411 B. C.), part of his life was also under Amenophis III (1411-1375 B. C.). See N. de Garis Davies: *The Tombs of two Officials of Tethmosis IV* (The Theban Tombs Series, III, London, 1923). In Pl. XXXVIII of this work sub C and B the ceilings which we have reproduced in colours are black, but more exact. The rectangles of Fig. 23 are really squares, in Fig. 25 the colours are not quite right (See in this connection Davies *op. cit.* 20 and p. 20, footnote 3).

PLATE X

Figs. 26-33. After a coloured reproduction of the ceiling patterns by Nina de Garis Davies in Norman de Garis Davies' *The Tomb of two Sculptors at Thebes* (Publications of the Metropolitan Museum of Art Vol. IV, New York, 1925, Pl. XXX). Tomb of Nebamon and Ipuki in Thebes (Tomb 181 according to Gardiner-Weigall). See Baedeker, *Egypt*, p. 328. Nebamon and Ipuki were sculptors and heads of art workshops during the last years of Amenophis III (1411-1375 B. C.) and the first of Amenophis IV (1375-1358 B. C.). The colours of the paintings on the ceiling, of which our illustration presents patterns, are particularly fresh and well preserved in this tomb.

PLATE XI

Fig. 34. Part view of floor painting (floor 2) from a palace at Tell el-Amarna. After a water-colour reconstruction by Miss Clara Siemens in the Berlin Egyptian Museum. The so-called floor No. 2 was in a columned hall; the position of the (palm) columns is shown on the reconstruction by grey circles. Floors 1 and 2 were purposely destroyed in 1912. There are some fragments in the Cairo and Berlin Museums (cf. Bossert. *Altkreta*, 1st ed, Berlin, 1921, Fig. 265, Baedeker, *Egypt*, p. 238). The reconstruction is based on the fragments preserved as well as on Pl. II of W. M. Flinders Petrie's *Tell el-Amarna*, London, 1894. On the plan (Pl. XXXVI) in the same work the position of the floor is marked P 2. Our illustration only shows the western half of the floor. The strip on the left with chained Asiatics and Negroes between bows is really the middle path of the floor.

This path was used by the king. On the left of this path the same composition is repeated. Petrie (*op. cit.* p. 12) deals with the technique of floor painting in the following words: "These pavements were formed by laying a floor of mud brick on the soil, covering them with a coat of mortar or fine concrete, about half an inch to an inch thick, so as to produce a level surface; and then facing that with fine plaster mixed with hair, about 1/8 inch thick, on which the painting was executed. The colours were laid on while the plaster was wet, and even while it could still be moved by the brush. The long lines of the design were marked by stretching a string, and pressing it upon the still soft plaster. After painting, the whole surface was polished and water-proofed, as seen on a portion which was well protected."

PLATE XII

Fig. 35. After Gustave Jéquier, *Décoration Égyptienne*, Paris, 1911, Pl. XXIV 37. Ceiling paintings in the tomb of Huy at Thebes (Tomb 40 according to Gardiner-Weigall). See Baedeker, *Egypt*, p. 332. Huy was viceroy of Ethiopia under Tutankhamun (1358-1350 B. C.). The part of the inscription reproduced on this plate reads: "Huy, Writer to the King, the King's Son of Kush (Ethiopia)". The ceiling is in a remarkably good state of preservation. Nevertheless some of the details have been wrongly reproduced by Jéquier. See: Nina de Garis Davies and Alan H. Gardiner's *The Tomb of Huy* (The Theban Tombs, Series IV, London, 1926, Pl. I and p. 4, footnote 1).

Fig. 36. After Gustave Jéquier, *Décoration Égyptienne*, Paris, 1911, Pl. XXXVI 51. Ceiling painting in the tomb of Nes-pa-nefer-her (Tomb 68 according to Gardiner-Weigall). He flourished at the time of Hrihor (1098-1085 B. C.).

PLATE XIII

Figs. 37-39. After Prisse d'Avennes, *Plates*, No. 35, see also p. 370 of his letterpress.

Fig. 37. Detail of ceiling painting in the tomb of Bekenranef at Sakkâra. The condors are 153 centimeters wide. Bekenranef (Bocchoris) is the only sovereign of the XXIV Dynasty (718-712 B. C.).

Fig. 38. Detail of ceiling painting in the tomb of "Aichesi" cf. reference to Pl. V, Fig. 14.

Fig. 39. (above). The upper condor comes from the ceiling of the portal of the Temple of Isis at Philae. See remarks applying to Pl. IV, Fig. 11.

Fig. 39. (below). The lower condor comes from the portal of Nektanebis (378-361 B. C.) at Philae built by this so-



veraign who was the mightiest of the XXXth Dynasty. The portal is in the middle of the first (Ptolemaic) pylon. See Baedeker, *Egypt*, p. 379 et seq. The two condors on Fig. 39 do not therefore belong together, but were placed on one Plate by Prisse d'Avennes only to save space.

II. ASSYRIA

PLATE XIV

Figs. 40-42. After W. Andrae: *Farbige Keramik aus Assur und ihre Vorstufen in altassyrischen Wandmalereien*, Berlin, 1923, Pls. 1 & 4, Fig. a. The lighter tints show the reconstructed part. All the fragments come from the mural paintings of a palace which the Assyrian king Tukulti-Ninurta I (1260-1238 B. C.) built in the city of Kar-Tukulti-Ninurta which was named after him.

PLATE XV

Fig. 43. After Victor Place, *Ninive et l'Assyrie*, vol. III, Paris, 1867, Pl. 32. Mural painting (original height about 60 centimetres) from the palace of Dûr-Sharrukîn (castle of Sargon), which the Assyrian king Sargon II (722-706 B. C.) built in the neighbourhood of Nineveh, within six years, near the present-day Chorsabad.

III. CRETE AND MYCENAE

PLATE XVI

Figs. 44-45. Two textile patterns from the Procession Fresco at Cnossos (Crete). After water-colours by Gilliéron, Athens. About 1550-1400 B. C. Cf. Bossert: *Altkreta*, 2nd ed., 1923, Figs. 58, 59.

Fig. 46. Textile pattern of a fresco at Hagia Triada (Crete). After a water-colour by Gilliéron, Athens. About 1700-1600

B. C. Cf. Bossert, *op. cit.*, Fig. 59 and our Pl. VIII, Fig. 20. Fig. 47. After the Annual of the British School at Athens, Vol. 10. Pl. 2. Fresco fragment (height 245 centimetres) showing columns from Cnossos (Crete). About 1700-1550 B. C., cf. Bossert, *op. cit.* Fig. 61.

Fig. 48. Ornament from the fresco representation of scenes of the bull-ring from Cnossos (Crete). After a water-colour by Gilliéron, Athens. About 1550 B. C. See Bossert, *op. cit.*, Fig. 63.

PLATE XVII

Fig. 49. After G. Rodenwaldt, *Tiryns*, vol. II, Pl. XXI 1. Part view of the floor painting in the so-called small Megaron of the palace at Tiryns. About 1400-1200 B. C., cf. Bossert, *op. cit.*, Fig. 209.

Figs. 50-51. After Rodenwaldt, *op. cit.*, Pl. XXI 2 & 3. Two patterns (height about 60 centimetres) from the floor painting in the palace at Tiryns, about 1400-1200, cf. Bossert, *op. cit.* Fig. 210.

PLATE XVIII

Fig. 52. After a reconstruction in water-colours by Miss W. Lamb which I obtained through the kind agency of Mr. Wace in London. Painted floor along the N. wall in the palace at Mycenae. About 1400-1200 B. C. The reconstruction of the lower stripes is not quite correct. See Rodenwaldt, *Gnomon*, 1926, p. 243, et seq.: "Miss W. Lamb has employed the strange method of simply eliminating the decoration of one of the squares, which seems to be a highly improbable feature of the design. The pattern reconstructed by W. Lamb cannot be accepted owing to the treatment of this square. The irregular arrangement of the circles in her design seems to contradict the basic principles of Minoan ornament. The idea was that the rows should alternate

regularly, but the design has been carelessly carried out." In order to afford an opportunity of comparing the patterns I have reproduced in the letterpress three squares of this floor as reconstructed by Rodenwaldt. The width of the fields fluctuates between 98 and 125 centimetres. See *Jahrbuch d. Deutschen Archäolog. Instituts*, vol. XXXIV, 1919, Pl. 7 & p. 87 et seq. and the *Annual of the British School at Athens*, vol. XXV.

IV. GREECE

PLATE XIX

Fig. 53. After Th. Wiegand, *Die archaische Porosarchitektur der Akropolis zu Athen*, Cassel & Leipzig, 1904, Pl. I. Perspective view of the left corner of the pediment of the old Temple of Athena "in antis" on the Acropolis at Athens after Wiegand's reconstruction. This Temple of Athena was pulled down in the last quarter of the 6th century B. C. and was probably built in the first half of the 6th century (perhaps circa 560). Of the painting Wiegand says (*op. cit.*, p. 57 et seq.): — "The architrave was covered with fine white marble stucco. The taenia was white, regula and guttae were blackish, the line between the regulae, under the taenia, was red. The triglyphs were of the same blackish colour as the regula. The metopes — partly marble, partly limestone covered with marble-stucco — appear to have been white. There is foliage ornament with alternating blue and red leaves under the moulded cornice of the metopes. The upper moulding of the horizontal cornice was white (stucco coating), the taenia below was red, the mutules and guttae blackish, the viae red, as well as the taenia under the mutules. The face of the raking pediment cornices was covered with white stucco. The colours employed on the lower surfaces were: blue, red, black and light green. The cyma was blue and red. Black is sometimes met with on some of the antefixae. Colours were no longer recognizable on the volute-shaped acroteria. The three hypotrachelium rings and the fillets underneath the echinus were red. The other parts of the column were coated with stucco."

Fig. 54. After R. Koldewey and O. Puchstein, *Die Griechischen Tempel in Unteritalien und Sizilien*, Berlin, 1899, Pl. 28. Entablature of the prostylos B. at Selinus. It is difficult to date the temple as it is not possible to discover the ground-plan, nor have columns been found. Selinus was founded 628 B. C. and destroyed by the Carthaginians in 409 B. C. It is possible that the little prostylos B should be dated after 249 B. C. when Selinus was destroyed by the Carthaginians.

Koldewey-Puchstein (p. 94) makes the following statement about the painting: — "The best pieces of the upper part are in the Museum of Palermo, namely the ante capital and an entablature including the epistyle, the triglyphs and the geison with a corner of the pediment, all of which are covered with the beautiful white marble stucco, which does not, however, always conform to the stone mouldings. Parts still retain the original colours, some of the colours have been restored in modern times. The thickly applied colours are: red on the epistyle taenia (in front and below), on the femora of the triglyphs, on the triglyph capital (though it is open to doubt whether it was not black) and on the metope capital, on the mutules (with exception of the guttae and the background to which the mutules are attached); black on the glyphides and on the profiled channels of the Doric cymatiums under the cyma. All the other colours are pure white."

Fig. 55. After L. Fenger, *Dorische Polychromie*, Berlin, 1886, Pl. 5. Reconstruction of the Ionic hall behind the Doric portico of the Propylaea on the Acropolis at Athens. Built by the architect Mnesicles (437–432 B. C.) the Propylaea were however never completed owing to the outbreak of the Peloponnesian War (431–410). The marble coffered ceiling of the hall was supported by two rows of Ionic columns (three on each side of the passage). Not only the coffered ceiling but also the capitals were painted. There are also stripes of blue-black stone inserted between the white marble of the steps and on other lower parts of the Propylaea which also produce a coloured effect. According to Fenger, p. 45, we are now certain about the colours. The walls were left white. The colours of the capitals and the egg-and-dart mouldings on the entablature have been restored after "analogous traces of colour".

V. ETRUSCAN PAINTING

PLATE XX

Fig. 56. After a water-colour by L. Cartocci, Rome. Wall in the tomb of the Augurs (Tomba degli Auguri) at Tarquinia (Corneto), 1st half of 6th cent. B. C. Wailing men on each side of the tomb door. See F. Weege, *Etruskische Malerei*, Halle, 1921, Pl. 92 & F. v. Stryk, *Studien über die etruskischen Kammergräber*, 1910, p. 38.

PLATE XXI

Fig. 57. After a water-colour by L. Cartocci, Rome. Mural frieze in the "Tomb with the Lionesses" (Tomba delle

Leonesse) at Tarquinia, 1st half of 6th cent. B. C. Flying fish and wild ducks over sea waves, palmette and lotus band above. See F. Weege, *op. cit.*, Pl. 8; Stryk, *op. cit.* p. 46.

Fig. 58. After a water-colour by L. Cartocci, Rome, Left corner of the Tomb of the Baron (Tomba del Barone) at Tarquinia, 2nd half of 6th cent. B. C. Mounted youths and sacrificial scene. In the pediment sea-horses and flying fish. See Weege, *op. cit.* Pl. 7, top of page, Stryk, *op. cit.* p. 54.

PLATE XXII

Fig. 59. After a water-colour by L. Cartocci, Rome. Right corner of the Leopard's Tomb (Tomba dei Leopardi) at Tarquinia. About 500 B. C. Banquet with musicians. Leopards in the pediment. See Weege, *op. cit.* Pl. 14; Stryk, *op. cit.*, p. 74, *Jahrbuch d. archäolog. Inst.* XXXI, 1916, p. 155.

PLATE XXIII

Fig. 60. After a water-colour by L. Cartocci, Rome. Left corner in the Tomb with the Banquet (Tomba del Triclinio) at Tarquinia. About 500 B. C. See Weege *op. cit.* Pl. 27; Stryk, *op. cit.* p. 85.

Fig. 61. After a water-colour by L. Cartocci, Rome. Frieze of flying fish over stylised waves in the Tomb of Typhon (Tomba del Tifone) at Tarquinia. 3rd-2nd cent. B. C.; cf. Weege, *op. cit.*, Pl. 49, top of page; Stryk, *op. cit.*, p. 102.

PLATE XXIV

Figs. 62-63. After water-colours (tracings) dating 1862 in the German Archaeological Institute, Rome. Frieze from the François Tomb (Tomba François) at Vulci. About 300; cf. Stryk, *op. cit.*, p. 99; Körte in the *Jahrbuch d. Archäolog. Inst.*, XII, 1897, p. 57 et seq. The painting was removed by order of Prince Torlonia and taken to the Museo Torlonia, Rome. The tomb was used for at least two centuries. It was erected about the end of the 5th century and closed at the beginning of the 2nd century B. C. According to a note attached to the frieze reproduced sub. Fig. 62 this frieze was in the "Centro nella cammera di prospetto all'ingresso" probably over the door leading from chamber B₁ to chamber C (cf. the plan given by Körte, *op. cit.* p. 58, Fig. 1). Frieze Fig. 63 according to a note attached to the frieze is out of a "Cammera a destra" (chamber D 5?). According to my opinion Körte dates the painting too early (beginning of 4th century).

VI. HELLENISTIC-ROMAN PAINTING

PLATE XXV

Fig. 64. After Fondation E. Piot, *Monuments et Mémoires*, Paris, 1908, vol. 14, M. M. Bulard, *Peintures murales et Mosaïques de Délos*, Pl. VIIIa. Fragment of a painted Doric architrave from Delos. 2nd (?) cent. B. C.; cf. *Monuments*, Piot, *op. cit.*, p. 153.

Figs. 65-68. After *Monuments*, Piot, *op. cit.*, Pl. VIII b, f, n. Pl. VIII c. Mural paintings "First style" from private houses at Delos. Towards end of 2nd cent. B. C. Fig. 65, from the architrave (cf. *op. cit.*, p. 156, Fig. 55). Figs. 66-68: fragments of a wall plinth. As Delos was destroyed in the eighties of the 1st century B. C., monuments of the Second Style have not been preserved, though some dating from the transition of the 1st to 2nd Style have been preserved. See also Ch. Dugas, *Peintures Déliennes*, *Gaz. des Beaux Arts*, 1927, p. 347 et seq.

PLATE XXVI

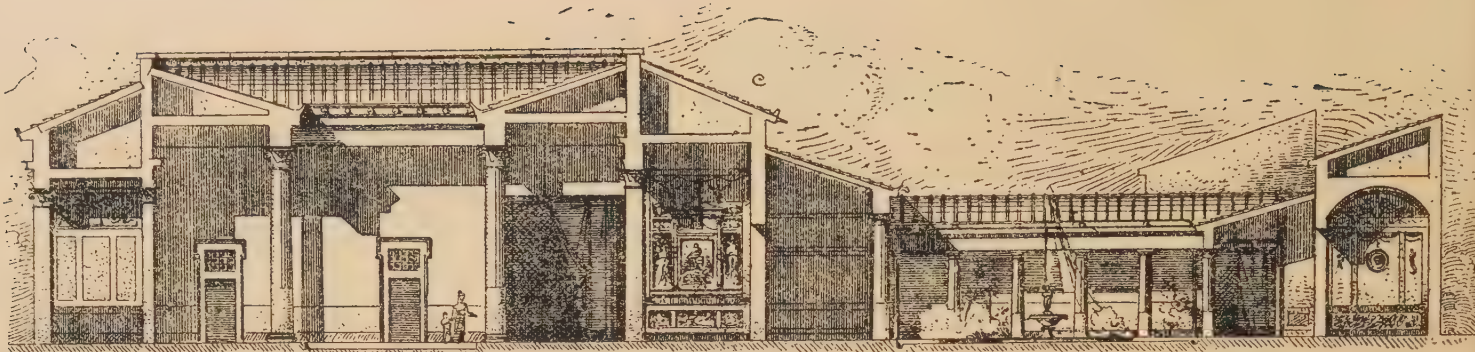
Fig. 69. After A. Niccolini, *Le Case ed i Monumenti di Pompei*, vol. IV, Naples, 1896, Pl. 372 (XXXVIII) = *Monumenta Pompeiana*, Naples n. d., Pl. XCII. Niccolini does not state location. Although the colours in Mau's *Gesch. d. Decorat. Wandmalerei in Pompeji*, 1882 (Plates, No. II) do not quite agree with ours (the lower band of the plinth is marbled instead of black) there seems to be no doubt that the decorations are from the same house (Reg. IX, Ins. 3, No. 2), namely from the south wall of the garden. 1st Style (200-80 B. C.). See Mau, *op. cit.*, pp. 48, 104.

PLATE XXVII

Fig. 70. After A. Niccolini, *op. cit.*, vol. II, Naples, 1862, Pl. 137 (XXXVII). Location not stated by Niccolini. According to W. Zahn (*Die schönsten Ornamente . . . aus Pompeji*, No. 3, Berlin, 1828, Pl. 29) it is clear that it is from a house near the Basilica. The wall is much higher than shown on our Plate. But very little can be seen of the decoration on the part omitted. Beginning of the 3rd Style, end of 1st cent. B. C. See also A. Ippel, *Der Dritte Pompejanische Stil*, Berlin, 1910.

PLATE XXVIII

Fig. 71. After A. Niccolini, *op. cit.*, vol. IV, Naples, 1896, Pl. 361 (XXVII). From the east wall of the viridarium of the "Casa degli epigrammi greci" (Reg. V, Ins. 1, No. 18). The



picture is now quite faded. On right and left garden scenes with peacocks and fountains (cf. E. Presuhn. *Die Pompejanische Wanddekoration*, 1877, Pl. XXIV). The arrangement of the column seems to suggest echoes of the 2nd Style in which various apartments of this house are painted, but the architecture is so unrestrained that one is bound to date it in the Augustan age, especially as the garden scenes are very reminiscent of Livia's House in Rome. The central picture harks back to Hellenistic models.

PLATE XXIX

Fig. 72. After A. Niccolini, op. cit., vol. IV, Naples, 1896, Pl. 386 (II) = *Monumenta Pompeiana*, Pl. XII. Wall plinth in house Reg. VIII, Ins. 2, No. 20. A part of the decoration now in the Mus. Naz., Naples. End of 3rd Style (1st half of 1st cent. A. D.).

PLATE XXX

Fig. 73. After Niccolini, op. cit., vol. IV, Naples, 1896, Pl. 363 (XXIX). North wall of the oecus in the "Casa dei Centenario" (Reg. IX, Ins. 8, Nos. 1-7). The house has about 40 apartments which were painted in the 3rd and 4th Styles. I am inclined to date our example at the end of the 3rd Style (1st half of 1st cent. A. D.).

PLATE XXXI

Figs. 74-79. After A. Niccolini, op. cit., vol. IV, Naples, 1896, Pl. 348 (XIV). Location not mentioned by Niccolini. The type of decorative elements reproduced on this Plate are of frequent occurrence in the 3rd and 4th styles. Birds holding strings in their mouths and beaks are particularly characteristic of the 3rd Style, whereas Eros figures with volute feet occur more frequently in the 4th Style. It is therefore possible to give date only quite roughly.

PLATE XXXII

Fig. 80. After A. Niccolini, op. cit., vol. III, Naples, 1890, Pl. 223 (III). From a house (originally without a number),

Reg. IX, Ins. 7. According to A. Mau, *Gesch. d. Dekorativ. Wandmalerei in Pompeji*, 1882, p. 405, et seq. from the period of the last Style, but in the manner of the 1st. I consider it to be rather a work of the transitional period from the 3rd to 4th Style and dating about 50 A. D. See also *Bullettino dell' Instituto di Corrispondenza Archeologica*, 1883, p. 54, No. 3.

PLATE XXXIII

Fig. 81. After A. Niccolini, op. cit., vol. II, Naples, 1862, Pl. 179 (LXXIX). Location not mentioned by Niccolini. But it can be traced in Pierre Gusman's, *La décoration murale à Pompéi*, 1924, Pl. V which contains a total view of our wall decoration, and in W. Zahn's, *Die schönsten Ornamente . . . aus Pompeji*, Pl. 95. It is a wall of the tablinum in the "Casa della seconda (piccola) Fontana" (Reg. VI, Ins. 8, Nos. 23-24). On the right and left blue panels there are medallions with satyrs and bacchantes. According to Mau, *Guide*, 4th ed., 1910, all the paintings in the house excepting the one to the left of the atrium, date after 63 A. D. I am inclined to think they date somewhat earlier, but not as early as stated by Gusman who maintains they were executed at the end of the 3rd style.

PLATE XXXIV

Fig. 82. After *Nuovi Scavi di Pompei*, Casa dei Vettii. *Appendice ai Dipinti Murali*, Naples, n. d., Pl. VIII. Mural painting on N. wall of the great oecus, the dining and banqueting hall, in the "Casa dei Vettii". The apartment, the largest in the house, has its entrance under the N. hall of the peristyle. Part views of this wall in heliogravures in Herrmann-Bruckmann, *Denkm. d. Malerei des Altertums*, Pls. 31 & 34; colour reproduction in the *Monumenta Pompeiana*, Pl. XIX. Over the satyr (on left at bottom of Plate) Agamemnon in the sanctuary of Artemis, further up (on left) cupids gathering grapes, on the right cupids at the feast of the vestals: in upper panel (right): satyr and bacchante

— According to Aug. Mau, *Pompeji*, 2nd ed., 1908, p. 344 the paintings of the Casa dei Vettii are all in the last (4th) style, but represent two distinct groups, an earlier and a later. The mural paintings in the oecus (= apartment 9 on Mau's plan, Fig. 177) also belong to the later group.

PLATE XXXV

Fig. 83. After A. Niccolini, *op. cit.*, vol. II, Naples, 1862, Pl. 131 (XXXI). Niccolini does not indicate location. According to W. Zahn's *Die schönsten Ornamente . . . aus Pompeji*, Pl. 54, it is a part view of the triclinium wall in the "Casa de' Bronzi". Our decoration is surmounted by rich architecture; on the right and left are square pictures in red frames let into the black ground; the whole decoration rests on a plinth. 4th Style (50-79 A. D.).

PLATE XXXVI

Fig. 84. After A. Niccolini, *op. cit.*, vol. III, Naples, 1890, Pl. 255 (XVI) = *Monumenta Pompeiana*, Pl. CXIV. Niccolini does not indicate location, but only classes it as a ceiling painting. But, as W. Zahn (*Die schönsten Ornamente aus Pompeji*, Pl. 97) reproduces a ceiling from the "Villa of Diomedes" which is almost identical, we may presume it is of the same provenance. The "Villa of Diomedes" is the largest private house in Pompeji. It derived its name from tombs situated across the street opposite the house. The paintings mostly belong to the 4th Style (50-79 A. D.). But the ceiling on this Plate appears to me to date from the time of the first Empire.

PLATE XXXVII

Fig. 85. After *Antike Denkmäler*, vol. III, No. 2, Berlin, 1913, Pl. 18. Part view of the ceiling of a passage in the Golden House of Nero (54-68 A. D.). The passage is vaulted, 61 metres long, 4 wide (total view in the *Antike Denkm.* Pl. 16). "We see here squares arranged in parallel rows with white birds alternating with winged creatures (birds, sphinxes, griffins) and quadrupeds (panthers, centaurs). See F. Weege, *Das Goldene Haus des Nero*, *Jahrb. d. archäol. Inst.*, 1913, p. 185. — It is impossible to over-estimate the effect of the wall decorations of the Neronian house. Not only did numerous Renaissance artists seek and find inspiration there, but also Mediaeval decorations such as for instance the wooden ceiling at Zillis (see Pl. 128) are hardly comprehensible without such antique models.

PLATE XXXVIII

Figs. 86-88. M. After M. Ростовцевъ, *Античная декоративная живопись на югѣ Россіи*, St. Petersburg, 1913-14, Pls. LXXIV₁, LXXIV₂, LXXXII₄. Figs. 86 & 87. Mural paintings in the so-called "Tomb of 1875". Fig. 88 part view of the main apartment in the so-called "Tomb of 1872". Both tombs in Kertch show the "Flower incrustation style" of the 1st half of the 2nd cent. A. D.

PLATE XXXIX

Fig. 89. After Victor H. Bourgeois, *La peinture décorative dans le Canton de Vaud dès l'époque romaine jusqu'au XVIII^e siècle*, Lausanne, 1910, Pl. II. Fragments of mural painting in a Roman villa at Commugny (near Coppet) from the 2nd-3rd cents. A. D. In connection with the vase motif see Figs. 102, 104, 118.

VII. CHRISTIAN PAINTING IN THE EAST

Figs. 90-91. After Butler, Howard Crosby, *Sardis*, vol. I, Part I, Leyden, 1922. Pl. V. Paintings on the E. and N. wall of a Christian tomb on the plain of Sardis. The tomb in question is of the chamber type with a waggon vault and dates from the 4th cent. A. D. A similar painted tomb in Sardis, dating from the 2nd cent., has been described and reproduced by Th. L. Shear in the *American Journal of Archaeology*, vol. XXXI, 1927, p. 19 et seq. The decorative style of both tombs resembles in many ways that of S. Russian paintings. See our Pls. 86-88.

PLATES XL & XLI

Figs. 92-95. Mural paintings in the ruins of the Monastery of St. Apollo at Bâwît (W. of Deirût-esh-Shêrif). After Jean Clédât, *Le Monastère et la Nécropole de Baouît (Mémoires de l'Institut français de Caire, Vol. 12 & 39, Cairo, 1904 & 1916)* vol. I. (Pls. LXV, LXXXIII, XI) and vol. II, Fasc. I, Pl. XVII. As may be read in literary sources the monastery existed already before the middle of the 5th century A. D. (cf. W. E. Crum, *Der hl. Apollo und das Kloster v. Bâwît*, *Zeitschr. f. aeg. Sprache* Vol. XXXX, 1903, p. 60 et seq.) The monastery was probably destroyed by the Arabs in the 13th or 14th century as the objects of art found in Bâwît hitherto do not appear to be of a later date than the 12th century (cf. Clédât, *op. cit.* Vol. I, Preface, p. II). Nothing definite can be said yet about the dates of the mural paintings which are in about 50 different chapels and churches

as Clédat's work is not completed. Whereas C. M. Kaufmann (Hdbch. d. christl. Archæol., 2nd ed., 1913, p. 83) maintains that the Bâwît paintings are completely Mediaeval, Ch. Diehl (Manuel d'Art Byzantin, Paris, 1910, p. 65 et seq.) together with O. Wulff (Altchristliche und byzantinische Kunst, vol. 1-2, 1913-16, p. 58) maintain (and justly so in my opinion) that part of the paintings must have been already executed in the 6th century, and that the Hellenistic tradition is still recognizable even in the latest paintings. And if J. Wilpert (Die röm. Mosaiken und Malereien, vol. 2, p. 1184) looks upon the Bâwît paintings as merely a sort of peasant art of a purely manual character this opinion will hardly receive credence in view of our Figs. 92 & 93.

As far as I know, no attempt has been made to apportion the numerous mural paintings to different groups and centuries. For this reason my dates should only be regarded as an attempt, to range the works reproduced in this volume historically by reason of the facts that have come to light till now. - According to a verbal message of a Christian archaeologist who visited Bâwît recently the mural paintings excavated by the French have already become invisible. Hence in future one will have to rely solely on the reproductions.

Fig. 92. After Clédat, op. cit. vol. II. Pl. XVII. Further details in heliogravure in op. cit. Pl. XVI above and Pl. XV below. The picture, of which the upper part is destroyed, represents a gazelle hunt in a forest, and is on the W. wall of chapel No. 37, on the so-called "a" wall (cf. sketch of plan, vol. II, p. 27) which, according to Clédat, belongs to later date. The fresco covers the right half of the wall, everything to the left has been destroyed. According to Clédat (op. cit. p. 39) the composition, costumes, movements, etc. are alien to the character of Coptic Art. And this is explained by the influence of Persian miniatures or other pictures on a Coptic artist. "C'est un document précieux pour l'histoire de la peinture copte". In my opinion the costume of the men enables one to fix the date of the frescoes (Figs. 92 & 93) more or less exactly. Trousers with high leather boots, a bell-shaped coat widened by a gore and gathered at the waist by a narrow belt and with edgings on the upper part of the sleeves and breast, only became known to the Coptic inhabitants of Egypt by the invasion (619 A. D. under Chosroes II) of the Persians who remained in Egypt till 628. M. Tilke (Oriental. Kostüme in Schnitt und Farbe, 1923, Pl. 28, and Studien zu der Entwicklungsgeschichte des orientalischen Kostüms p. 13 et passim) was the first to recognize this costume found in tombs in Antinopolis (about 35 kilometres from Bâwît) and now in the

Egyptian Museum, Berlin. O. Wulff & W. F. Volbach, Spätantike und Koptische Stoffe aus Ägyptischen Grabfunden, 1926, p. 136 et seq., have followed in his footsteps. The garments in question are yellow-brown linen tunics with broad edging, cloaks and short trousers trimmed with patterned silk fabrics (neither Wulff & Volbach nor Tilke mention the belts, but they are there as I have seen for myself). As Egypt came under the sway of the Arabs towards the middle of the 7th century, and was held by them for several centuries and thus the Persian costume was no longer worn, we shall not be wrong in dating Figs. 92 & 93 in the 1st half of the 7th century.

Fig. 93. After Clédat, op. cit., vol. I, Pl. LXV. The same fresco in heliogravure op. cit., Pl. LXIV, above. The painting is on the S. wall of chapel 18. Whether the boy among the scattered flowers should be interpreted as a symbol or is merely a profane character is open to doubt. Date: same as Fig. 92.

Fig. 94. After Clédat, op. cit., vol. I, Pl. LXXXIII. Ornament on S. wall of chapel 19, over it a two-handled vessel out of which a vine is growing. Judging by the ornaments, which are met with on Coptic fabrics of the 5th and 6th centuries, I should date this and the next Figure at the same time.

Fig. 95. After Clédat, op. cit., vol. I, Pl. XI. Fragment of mat-work from the N. wall of chapel I. For the rest, little of the paintings of this chapel have been preserved. Date, same as Fig. 94.

Fig. 96. After a water-colour in the Kaiser Friedrich Museum, Berlin. Middle Byzantine ornament in the Cave of St. Paul in the Stylos Monastery (in the Latmos Mts., E. of Milet). According to Wulff from the 2nd half of 11th century, or more probably circa 1100. See Th. Wiegand, Milet, Vol. III, No. I, Berlin 1913, Pl. III₂ and p. 214, Text.

PLATE XLII

Fig. 97. After A. Rüdell, Die Kahrie-Dschamisi in Konstantinopel, Berlin 1908, Pl. 30. Painting on cupola of the annexe church. About 1320. The Kahrijedjami (Chora Church) was rebuilt by Maria Dukaena, the mother-in-law of Alexios (d. 1118). It probably received its present shape in the times of the last Klitor Theodor Metochites under Andronicus II (d. 1328). The annexe church dates from the beginning of the 12th century, its decoration probably from the times of Metochites (ca. 1320). See O. Wulff, Altchristliche u. Byzantische Kunst, Vol. II, p. 473.

PLATE XLIII

Fig. 98. After W. Souslov, *Monuments de l'ancienne architecture*. Part VII, St. Petersburg, 1901, Pl. II, bottom. Painted gallery in the Church of John the Baptist at Toltshkovo in Jaroslaw. About 1695.

Fig. 99. After W. Souslov, *op. cit.*, Part I, St. Petersburg, 1895, Pl. 24, 1. Carpet frieze in the Church of St. Nicholas Mokrinskoy at Jaroslaw. Built 1665-1672. For further carpet friezes see Figs. 107, 117, 146, 152.

VIII. EARLY CHRISTIAN PAINTING IN THE EAST

PLATE XLIV

Fig. 100. After Joseph Wilpert, *Die Malereien der Katakomben Roms*, Freiburg in Breisgau, 1903, Plates, No. 25. Ceiling (2.20 × 3.20 metres) in the Chamber of the Hypogeum of Lucina on the Via Appia, Rome, 1st half of 2nd century. In the middle, Daniel in the Lions' Den, outside: two good Shepherds, two veiled praying figures, ornamental heads, genii and birds.

PLATE XLV

Fig. 101. After J. Wilpert, *Die Malereien etc.* Plates, No. 248. Arcosol (2.49 × 2.04 metres) in the Catacomb of St. Domitilla on the Via Ardeatina, Rome, 2nd half of 4th cent., B.C. Front, right: Miracle of the Source, left: Resurrection of Lazarus. Under the arch: scale pattern with palmettes. The painting at end of arch: Christ with Apostles (only Peter has been preserved).

Fig. 102. After J. Wilpert, *Die Malereien etc.* Plates, No. 50, detail, pigeons with cantharus (0.62 × 0.76 metres), of an arcaded fresco in the "High Chamber of the spelunca magna" of the Catacombs of St. Praetextatus on the Via Appia, Rome. Beginning of 3rd cent. See the whole fresco in Wilpert, *op. cit.*, Pl. 49.

PLATE XLVI

Fig. 103. After J. Wilpert, *Die Malereien etc.*, Plates, No. 60. "Crypt of the Madonna" in the Catacombs of SS. Peter and Marcellinus on the Via Labicana, Rome. 1st half of 3rd cent. On the ceiling the Good Shepherd, 4 scenes from the life of Jonah, 4 departed in the act of praying, and 4 ornamental heads. On the front wall (2.05 × 2.28 metres): Noah and Miracle of the Source. In the arch: Resurrection of Lazarus, the Miracle of the Loaves and departed in the act of praying. The semicircular picture: Homage of two Magi.

PLATE XLVII

Fig. 104. After J. Wilpert, *Die Malereien etc.* Plates, No. 171. Ceiling (2.10 × 2.10 metres) in Chamber II of the Coemeterium maius on the Via Nomentana, Rome, 1st half of 4th cent. The Good Shepherd, Miracle of the Source, the Fall, veiled figure praying, Jonas resting, birds and vases with fruit.

Fig. 105. After J. Wilpert, *Die römischen Mosaiken und Malereien der kirchlichen Bauten vom IV. bis XIII. Jahrhundert*, Vol. IV, Freiburg in Breisgau, 1916, Pl. 126. Figured frieze in the dining-hall (Trinclinium) of the house of Pammachius (d. 409 or 410) below, S. Giovanni e Paolo, Rome. About 385. The walls of Chamber A 3 (cf. the ground-plan in Wilpert, vol. II, p. 632) were faced with marble to a height of 2.17 metres. Over the marble facing are painted figures of youths (1.15 metre high), festoons and birds.

PLATE XLVIII

Fig. 106. After J. Wilpert, *Die röm. Mosaiken usw.*, Vol. IV, Pl. 130. The burial-chapel of SS. Felix and Adauctus in the Catacombs of Commodilla, Rome. In the background the tomb of St. Felix, over it the two martyrs; between them, above, the monogram of Christ, below a shrine with sacred parchments. From the times of Damasus (366-384) and Siricius (384-398). — On right of St. Felix' tomb St. Luke with an inscription: "Sub Tempora Constantino Augusto Nostro Factum Est." W. states that this inscription refers to the Emperor Constantine IV, Pogonatus (668-685). See the plan of the Commodilla Catacombs, Wilpert, Vol. II (letterpress), p. 936, Fig. 446 (K = Lucas Fresco, C = Tomb of Felix).

IX. EARLY MEDIAEVAL PAINTINGS

PLATE XLIX

Fig. 107. After J. Wilpert, *Die röm. Mosaiken etc.*, Vol. IV, Pl. 185. Carpet frieze from Chamber E, Wall 6 of S. Maria Antiqua, Rome. Period of Zacharias (741-752). Four Martyrs over the carpet. Cf. Wilpert, vol. II, p. 693.

Fig. 108. After J. Wilpert, *Die röm. Mosaiken etc.*, Vol. IV, Pl. 206, 1., below. Fragment of a frieze from the church of SS. Silvester and Martin, Tours, time of Leo IV. (847-855). The bird frieze was carried under the roof of the basilica. Its value is in its rareness; it is the only one in Rome of which a fragment is preserved. Cf. Wilpert, Pl. 206, also Vol. II (letterpress); p. 331 et seq. and Fig. 105-107.

PLATE L

Fig. 109. After J. Wilpert, *Die röm. Mosaiken etc.*, vol. IV, Pl. 224. Mural painting in the apse of S. Maria in Pallara (or S. Sebastiano al Palatino), Rome. Date: 973-977 and end of 11th to beginning of 12th cent. Above: Christ, on left SS. Sebastian and Laurentius, right, SS. Zoticus and Stephens. Below: a frieze with the Lamb and 12 sheep; underneath an inscription in which a philosopher and a surgeon named Peter are mentioned as founders. Underneath frieze Mary with 4 female martyrs (Caecilia?, Lucia, Agnes, Catherine). At the feet of Mary half-figures of SS. Benedict, Sebastian and Zoticus. See Wilpert, vol. II, p. 1075 et seq. Peter, the surgeon, died between 973 and 999. The half-figures were inserted later in the fresco. According to an inscription Benedict had them painted; probably in 2nd half of 11th cent., or even later.

PLATE LI

Fig. 110. After R. Borrmann, *Aufnahmen mittelalterlicher Wand- und Deckenmalereien in Deutschland*, Berlin, n. d. Vol. I, Pls. 73/74. Details of the mural paintings in St. George's, Oberzell-on-the-Reichenau. About 1000 (?). The upper part has been partly destroyed by widening the windows and has suffered by being painted over and restored. In the middle: exorcising the devils at Gerasa (this scene is the last on the northern side of the aisle). On right: healing the blind; left: Jesus bids the storm cease. The ornament framing the scenes, as well as the medallions, are not in their right place. The mural paintings have been composed by Borrmann of various well-preserved paintings in the church in order to convey as clear as possible an impression of the whole composition. Suggestions as to dating the paintings fluctuate between the middle of the 9th and the beginning of the 11th century. The heightening of the nave, the new windows of which did not accord with the axis of the old arcades, is said to have been accomplished at the end of the 10th or beginning of the 11th century. If this be the case then 1100 will not be far from the correct date. See Dehio, *Hdbch. d. deutschen Kunstdenkm.*, Vol. IV, 1926, p. 1926, p. 281; K. Künstle, *Kunst des Klosters Reichenau*, 1906; K. Gröber, *Reichenauer Kunst*, 2nd ed., 1924, p. 53 et seq.

PLATE LII

Figs. 111, 112, 113, 116. After R. Borrmann, *Aufnahmen mittelalterl. Wand- u. Deckenmalereien in Deutschland*, Vol. I, Pl. 10, lower part. Detail of the mural paintings in

St. George's at Oberzell-on-the-Reichenau. About 1000 (?). Figs. 111 & 115: ornament bands framing or separating the chief paintings in the nave. Fig. 112, remnants of a mural painting in the eastern choir arch. Fig. 116, painted capital. Figs. 113 & 114. After R. Borrmann, *op. cit.*, Vol. I, Pl. I, Figs. 11 & 12. Painting on the arch of the west choir emporia in the Minster at Essen. 1st half of 11th cent. Each of the ribs (60 centimetres wide) had 5 medallions containing teachers (Apostles?) and auditors. The paintings belong to the earliest in the Rhineland. See P. Clemen, *Die Kunstdenkm. d. Rheinprovinz*, 2nd Vol., III, Essen, 1693. Fig. 117. After V. A. Bourgeois, *La peinture décorative dans le Canton de Vaud*, Lausanne, 1910, Pl. V₁. Frieze in imitation of drapery on the S. wall of St. Peter's at Clages. 11th (?) cent. According to Konrad Escher, *Untersuchungen zur Geschichte d. Wand- und Deckenmalerei in d. Schweiz* (Stud. z. deutsch. Kunstgesch., No. 71, 1906, p. 94) the paintings in Clages date from the 11th (?) - 14th centuries.

PLATE LIII

Fig. 118. After J. Wilpert, *Die röm. Mosaiken etc.*, Vol. IV, Freiburg i. Br., 1916, Pl. 242. Ornamental frieze from the Basilica of St. Clement, Rome. Over the frieze: Christ with Angels and Saints, scenes from the legend of St. Alexis, End of 11th & beginning of 12th centuries. Wilpert, *op. cit.*, vol. II, p. 546. "The frieze and plinth paintings belong to the most beautiful mediaeval pieces of decoration. In the frieze the rosette dominates; the rosettes have been reduced to half their original size and have assumed the shape of an acroterium. Each are enclosed by elegantly curved tendrils and alternate with foliage ornament. The plinth is divided into lozenge-shaped compartments by means of bands intersecting at right angles. Only three are complete. The compartments contain cut twigs with red and yellow apples. In four of them there are also golden pheasants, and in the central one a vase filled with fruit. The intersecting bands are undulating with rosettes, bunches of pointed leaves and star-flowers."

Figs. 119-121. After J. Wilpert, *Die röm. Mosaiken etc.*, Vol. IV, Pl. 250, Nos. 2 & 3, and Pl. 246 (top). Ornamental frieze and medallions with Old Testament Patriarchs (Adam and Seth) from the Basilica of the Holy Cross at Rome. Below: Lucius II. (1144-1145). The frieze was under the roof of the basilica; the medallions were under it. See Wilpert, *Plates*, I, p. 345, Fig. 112 where the positions of the paintings reproduced in our volume are marked a and b.

X. NORMAN PAINTING

PLATE LIV

Figs. 122-123. After M. Morey, *Charpente de la Cathédrale de Messine*, Paris, 1841, Pls. 546. Details of the painted wooden ceiling of the aisle in Messina. The building was commenced in 1098 and completed under Roger II. (1130 to 1154). According to Morey the ceiling was still in a good state of preservation in 1841; to-day, it is said, only a few remnants are left.

PLATE LV

Figs. 124-125. After D. B. Cravina, *Il Duomo di Monreale* Palermo, 1859, Pl. 7a. Section and view from beneath of the wooden ceiling in the nave of Monreale Cathedral. A fire broke out in the cathedral on 11th November, 1811, but the ceiling of the nave was not damaged. Nevertheless it was completely renovated in 1816-1824 by the architects A. Speranza and S. Zerbo together with the ceiling of the transept which had been destroyed. In 1837 the ceiling was painted and gilded, as it is said, in exact accordance with the old model at the expense of King Ludwig I. of Bavaria (cf. Th. Kutschmann, *Meisterwerke sarazenisch-normannischer Kunst in Sizilien und Unteritalien*, p. 32). Cravina (op. cit., p. 81) is more sceptical: "Poco si pensò ad indagare scrupolosamente lo stile, che conveniva all' edificio, ma non si tralasciò a dare loro un insieme grandioso e brillante." Nevertheless, the ceiling probably gives us an idea of what a Norman wooden ceiling of the 12th century looked like.

XI. PAINTING OF THE 12th AND 13th CENTURIES

PLATE LVI

Fig. 126. After the Institut d'Estudis Catalans, *Les Pintures murals Catalans* Fasc. III, Barcelona, 1911, Tahull y Bohí, Pl. XII. Detail of a fresco, Mary with the Holy Grail, from the middle apse of St. Climent's at Tahull. The painting was recently removed from the wall and placed in the Museum at Barcelona. The church was consecrated on 10th/11th December, 1123. For this reason most scholars consider the date of the fresco to be in the same period. G. Richert in her *Mittelalterliche Malerei in Spanien*, 1925, p. 14 contradicts this and puts the date of the fresco at not before the end of the 12th century.

PLATE LVII

Fig. 127. After the Institut d'Estudis Catalans, *Les Pintures murals Catalanes* Fasc. III, Barcelona, 1911, Tahull y Bohí.

Fresco from the apse of St. Mary's at Tahull, now in the Museum at Barcelona. The church was consecrated on 10th/11th December, 1123. The Virgin Mary and child are sitting in the mandorla in front of a star-lit sky in the half dome of the apse. On the left Melchior is seen approaching, on the right Caspar and Balthazar. Apostles under the meander. The lower part of the painting is terminated by medallions with fabulous animals such as were often favoured in Romanesque and Gothic times (cf. our Figs. 128, 143, 144, 163). According to G. Richert, *Mittelalterliche Malerei in Spanien*, 1925, p. 14, the frescos in St. Mary's at Tahull are influenced by those in St. Clement's (Fig. 126), for this reason they cannot have been painted before the end of the 12th century.

PLATE LVIII

Fig. 128. After R. Borrmann, *Aufnahmen mittelalterlicher Wand- und Deckenmalereien in Deutschland*, Vol. I, Pl. 69. Detail of a painted wooden ceiling in St. Martin's at Zillis (Grisons). The wooden ceiling is divided into 153 square compartments in which, besides symbolical and fabulous monsters, scenes from the Gospel are also represented, as well as the Evangelists. Whereas some scholars are inclined to date the ceiling during the early part of the 12th century and look upon it as the earliest extant wooden ceiling altogether, A. Michel (*Histoire de l'Art*, Vol. II, 1906, p. 407 et seq.) is inclined to date the ceiling in the time and style of Hortus Deliciarum which is related to that of Herard von Landsberg (d. 1195), as well as to discover marked Italian influence. "Quoi qu'il en soit, nous avons là un témoignage précieux des échanges entre le Nord et le Midi qui ont tant contribué à stimuler le mouvement artistique à l'époque des Hohenstaufen." See K. Escher, *Unters. z. Gesch. d. Wand- u. Deckenmalerei in d. Schweiz*, 1906, p. 151; Dehio, *Hdbch. d. deutschen Kunstdenkm.*, vol. IV, 1926, p. 573.

PLATE LIX

Fig. 29. After J. Magnus-Petersen, *Beskrivelse og Afbildninger af Kalkmalerier i Danske Kirker*, Copenhagen, 1895, Pl. XI₃. Painting in the nave of Tybjerg Church (Amt Praestö). Left: figure kneeling before Mary (?), right: two Apostles(?). About 1200. According to F. Beckett, *Danmarks Kunst I*, 1924, p. 279, the master is under Rhenish and French influence. The perspectively-drawn meander is also frequently met with in other Zealand mural paintings (cf. Beckett, op. cit., Figs. 357, 364).

Fig. 130. After J. Magnus-Petersen, *op. cit.*, Pl. X₁. Painting in the nave of Aal Church (Amt Ribe). St. Nicholas resuscitates three murdered youths. First quarter of 13th century. Beckett, (*op. cit.*, p. 283) points out that certain decorations in Aal may perhaps be traced back to the Parish Church at Andernach. As the Andernach frescos may be dated circa 1200-1220 those of Aal can hardly be much later. Beckett also presumes that English miniature painters influenced the Aal master.

PLATE LX

Fig. 131. After P. Clemen, *Die romanischen Wandmalereien der Rheinlande*, Düsseldorf, 1905, Plates, No. 32. Mural painting in the nave of the Severi Church at Boppard, 2nd quarter of 13th cent. The church was consecrated 1225, when the wagon-vault had probably not yet been erected. The frescos were renovated in 1892 by A. Martin. See Dehio, *Hdbch. d. deutschen Kunstdenkm.*, vol. IV, 1926, p. 34.

PLATE LXI

Fig. 132. After P. Clemen, *op. cit.*, Pl. 33, top. Animal frieze and arcade painting from the N. side of the nave of the Severi Church at Boppard. Date same as Fig. 131. "The Church at Boppard may be regarded as one of the best examples of Late Romanesque decorative painting in Germany with its connection between figural and ornamental decorations and their harmonious blending with the architecture, the chief members of which they emphasize." (R. Borrmann, *Aufn. mittelalterl. Wandmal.*, Vol. I, Pls. 57-58).

Fig. 133. After P. Clemen, *op. cit.*, Pl. 52, bottom, vault-painting in transept of the Abbey Church of St. George at Limburg-on-the-Lahn. 2nd quarter of 13th cent. The altar consecrated 1235. The church was probably painted immediately after. The frescos freshened by Witkop. See Dehio, *Hdbch. d. deutschen Kunstdenkm.*, Vol. IV, 1926, p. 196.

PLATE LXII

Fig. 134. After P. Gélis-Didot et H. Laffillée, *La peinture décorative en France du XI^{me} au XVI^{me} siècle* (Paris, n. d.), Pl. 10. Painted ceiling in the choir of the Church at Petit Quevilly (Normandy, near Rouen). Ground-plan of the choir and its paintings in Gélis-Didot, Plan A (letterpress). According to Gélis-Didot the church dates from the be-

ginning of the 12th cent. He finds connections between the Flight from Egypt in Petit Quevilly and a stained-window in Chartres Cathedral depicting the same theme. "Si l'un n'est pas la copie de l'autre, ils sont évidemment inspirés d'une oeuvre originale qui ne nous est pas parvenue." André Michel, *Histoire de l'Art*, Vol. II (Paris, 1906), p. 403 dates the Quevilly paintings in the 13th cent., and I believe he is right in doing so. The influence of stained glass cannot be doubted. It is noticeable in the medallion with blue background, in the colours of the costume and in the rich plant ornament. But the Chartres windows were only commenced in 1210, and the latter not completed till 1260. Thus the Quevilly paintings must have been executed during the 1st half of the 13th cent.

PLATE LXIII

Fig. 135. After: *Le Galerie Nazionali Italiane, Notizie e Documenti*, Vol. V, Rome, 1902, Pl. I. Fresco in the crypt of Anagni Cathedral. Hippocrates and Galen, painted by the master of the "Traslazioni" in the crypt of the same church. About 1250. See P. Toesca, *Gli Affreschi della Cattedrale di Anagni*, p. 116 et seq. (*Le Galerie Naz. V*, 1902).

PLATE LXIV

Figs. 136 & 139. After original reproductions in water-colours. Ornament from the vault of the nave of the Church at Assisi. About 1250. According to B. Kleinschmidt, *Die Basilika San Francesco in Assisi*, 2nd Vol., Berlin, 1926, p. 26 the painting in the nave was chiefly executed by a master of the Early Sienese School. See also the general view of the decorative system in Kleinschmidt's *op. cit.*, Vol. 2, Pl. 3.

Fig. 137. After A. Aubert, *Die malerische Dekoration der San-Francesco-Kirche in Assisi* (*Kunstgesch. Monogr.*, VI), Leipzig, 1907, Pl. 31. The band with angels (placed one above the other on this Plate owing to lack of space) in the right transept wing of the chorus Primus at Assisi. According to Kleinschmidt, *op. cit.*, p. 85 it was executed by an old local master who painted the right transept and apse before the nave decoration, i. e. anterior to 1277-1280. See Pl. 140, r. below.

Fig. 138. After B. Kleinschmidt, *op. cit.*, Pl. 9. Painting in the "Sacred Vault" of the Chorus Primus at Assisi. According to Kleinschmidt, *op. cit.*, p. 96 et seq. painted by Jacopo Torriti under Nicholas III. (1277-1280). See our Figs. 141-142.

PLATE LXV

Fig. 140. After B. Kleinschmidt, op. cit., Vol. 2, Berlin, 1926, Pl. II. Vault painting in the right transept of the Church at Assisi. See Fig. 137 and statement thereupon.

PLATE LXVI

Figs. 141-142. After J. Wilpert, *Die röm. Mosaiken etc.*, Vol. IV, Freiburg i. Br., 1916, Pl. 270, No. & Pl. 276. The Lamb surrounded by acanthus scrolls, and a half-length picture of a prophet in S. Maria Maggiore, Rome. Under Nicholas IV. (1288-1292). Fig. 141 is on the inner side of the entrance, Fig. 142 on the wall of the presbytery. Wilpert Fig. 1 (letterpress), p. 512 "It is hardly comprehensible that scholars should have any doubt as to the artist since there is documentary evidence that Nicholas IV. renovated most of the paintings in the church and gave the work to Magister Jacopo Torriti and his assistant Jacopo da Camerino. The painting on the entrance wall and in the presbytery should therefore be ascribed to these two artists." See our Fig. 138.

PLATE LXVII

Fig. 143. After R. Borrmann, *Aufnahmen mittelalterl. Wand- u. Deckenmalereien in Deutschland*, Vol. II, Pls. 49-50. Detail of a painted ceiling (B) from Metz; 13th cent. "Ceiling B", as well as "Ceiling A" on next Plate, are from a building in the Poncelet Strasse, Metz, and are now in the Metz Town Museum. Borrmann's reproductions do not quite accord with the original arrangement of the beams and panels. Borrmann dates the ceilings about 1300, whereas W. Schmitz, *Die bemalten romanischen Holzdecken im Museum zu Metz*, Düsseldorf, n. d. (enlarged reprint from the *Zeitschrift f. christl. Kunst*, 1897) dates them as early as the 1st quarter of the 13th cent. See also S. Hausmann, *Lothringische Kunstdenkmäler*, Pl. 18.

Fig. 144. After W. Schmitz, op. cit., Pl. V. Detail of the painted "wooden Ceiling A" from Metz, now in the Metz Town Museum 13th cent.

XII. 14th AND 15th CENTURY PAINTING

PLATE LXVIII

Fig. 145. After E. Wrangel. O Rydbeck, *Medeltidsmålningarna i Dädesjö och Öfvergången från Romansk Stil till Gotik*, Stockholm, 1918, Pl. IX. Detail of a painted wooden ceiling in Dädesjö Church (Province of Småland). Above, Symbol of the Evangelist (Matthew) and a scene out of the

life of Mary; below, the three Magi. About 1300. The church, no longer used, was built towards the middle of the 13th century and painted by a native painter (runic inscription) who may have been under English or French influence. A. Lindblom, *La peinture gothique en Suède et en Norvège*, 1916, p. 143 considers that the painting is of an earlier date - ca. 1275 - and considers that "Germano-Byzantine" influence predominates.

PLATE LXIX

Fig. 146. After N. M. Mandelgren, *Monuments Scandinaves du moyen âge avec les peintures et autres ornements qui les décorent*, Paris, 1855-1862, Pl. XI. Painting on the northern choir wall in the wooden church at Amnehaerads Råda. About 1325. The painting is on the horizontally-placed beams, one of the pictures is dated 1323. Above, prophets, in the middle apostles, below, scenes from the life of Mary. The pictures are no longer in such a good state of preservation, to judge by A. Lindblom's coloured plate in *La peinture gothique en Suède et en Norvège*, 1916. According to him the Råda paintings are distinctly under French influence. See also our Fig. 163.

PLATE LXX

Fig. 147. After a water-colour by Ludger Schröer in the State Art Library, Berlin. Mural painting in the Cistercian Monastery at Wienhausen a. d. Aller (near Celle, Hanover). The Monastery was founded in the twenties of the 13th century, and the foundation confirmed in 1233. The monastery chronicles, which have not yet been published, report that Provost Conrad von Horn (or "Here"?) built the "Virgin Choir" during the one-and-a-half years of his provostship (1305-1306, according to other reports 1307 to 1309). The church, one-aisled with 4 cross-vaults, was probably not painted later than the 1st half of the 14th century. In 1488 Abbess Susan Pottstock had the painting restored. The last restoration was executed in 1866 by the architect Hotzen. There is a ground-plan of the church in H. W. H. Mithoff's *Archiv f. Niedersachens Kunstgeschichte*, 2nd Part: *Das Kloster Wienhausen bei Celle* (Hannover, 1862) on Pl. II. There is a view of the interior of the church in the same volume on Pl. III. The frescos, which are painted on plaster, begin above the stall-work reaching to the height of the windows and cover all the surfaces including the vaulting. The lower strips represent scenes from the lives of the Saints (above all of the Patron Saints Laurentius and Alexander); then there are Biblical scenes (Creation of

the Earth and Eve, etc.). See also H. W. H. Mithoff, *Kunstdenkmäler u. Altertümer im Hannoverschen*, Vol. IV (1877), p. 277; Marie Schuette, *Gestickte Bildteppiche und Decken des Mittelalters*, Vol. I, 1927, p. 2; Dehio, *Handbuch d. deutsch. Kunstdenkmäler*, Vol. V, 1928, p. 528; R. Borrmann, *Aufn. mittelalterl. Wand- u. Deckenmalereien*, Vol. I, Pls. 7, 8, 14, 27, 28, 43.

PLATE LXXI

Figs. 148-150. After water-colours by C. Herzog. Mural paintings in the tower of the Mainz Electoral Castle at Eltville (Rheingau). 2nd half of 14th cent. See R. Borrmann, *Aufnahmen mittelalterl. Wand- und Deckenmalereien*, Vol. II, Pl. 44, Figs. a & b; Dehio, *Handb. d. Deutsch. Kunstdenkm.*, Vol. IV, 1926, p. 69.

Fig. 151. After R. Borrmann, *op. cit.*, Vol. II, Pls. 45/46, Fig. 2. Floral ornament from the soffit of a stilted-arch niche with a scene of the Crucifixion in the cloister of the Abbey Church of SS. Peter and Alexander at Aschaffenburg. End of 14th cent. See Dehio, *Handb. d. Deutsch. Kunstdenkm.*, vol. I, 1924, p. 18 and Borrmann, *op. cit.*, Vol. II, Pls. 12/13.

PLATE LXXII

Fig. 152. After C. Steinbrecht, *Schloß Lochstedt und seine Malereien. Ein Denkmal aus des deutschen Ritterordens Blütezeit*, Berlin, 1910, Pl. III. Painting, St. Michael and the Dragon on the wall of the refectory in Lochstedt Castle (near Pillau). End of 14th cent. See Dehio, *Handbuch*, Vol. II, 1926, p. 272.

PLATE LXXIII

Figs. 153-156. After R. Borrmann, *Aufnahmen mittelalterl. Wand- und Deckenmalereien*, Vol. I, Pl. 72. Wall and vault paintings in the Church of St. George at Rhäzüns (Canton of Grisons). End of 14th, beginning of 15th centuries. — Fig. 153, St. George killing the Dragon, on the N. wall of the nave (cf. D. Jäklin, *Gesch. d. Kirche St. Georg bei Rhäzüns und ihre Wandgemälde*, 1880, Fig. 32). The five borders, which have been united by the copyist with Figs. 154-156, do not belong to the pictures but frame paintings in the nave. — The arms (Fig. 155) belong to part of the ornament on the pulpit stairs. They are those of the Barons of Rhäzüns. Below the arms the kneeling figures of Domicella Anna, Domicella Margaret and Dominus John (of Rhäzüns), who, according to documentary evidence, all lived in the last decennaries of the 14th and in the first of the 15th cen-

turies. — The four large plant-ornaments (Figs. 154 & 156) are from the vaulting surfaces of the choir and form a part of the representations of the four Evangelists (cf. D. Jäklin, *op. cit.*, Figs. 64 & 65). — If we consider the various dates the pictures must have been painted between 1385 and 1420. This is also Jäklin's opinion (p. 12). Dehio is of the same opinion, vide his *Handbuch der deutschen Kunstdenkmäler*, Vol. IV, 1926, p. 555.

PLATE LXXIV

Figs. 157-158. After two coloured pen-drawings (from the middle of the 9th cent.) in the Germanic Museum, Nuremberg. Paintings on pendentives in Santa Cruz (Santa Eulalia) Cathedral, Barcelona. About 1450 (?). The Cathedral was commenced 1298 and completed 1448; the cloister of the adjoining monastery, from which the pendentives presumably come, was commenced in 1388 and completed in 1448. The inner circle of the upper pendentive, of which only a detail is shown, contains a crucifixion scene.

PLATE LXXV

Fig. 159. After N. M. Mandelgren, *Monuments Scandinaves du moyen âge*, Paris 1855-1862, Pl. XXIX, Fig. I. Painting on the nave vault of Floda Church. About 1500. Below: genealogical tree of Christ; above: the Prophet Elijah mocked by children; left: Samson and Delilah; right: Ascension of St. Magdalena.

PLATE LXXVI

Figs. 160 & 162. After N. M. Mandelgren, *op. cit.*, Pl. XXV, Figs. 2 & 3. Borders on the vault of Kumbula Church. About 1500.

Fig. 161. After N. M. Mandelgren, *op. cit.*, Pl. XL. Vault painting in Solna Church. About 1500.

PLATE LXXVII

Fig. 163. After N. M. Mandelgren, *op. cit.*, Pl. XVI. Painting on the nave vault of the wooden church at Amnehaerads Rôda. About 1500. The gable beam of the nave is decorated with coffer-like ornament. Our illustration shows the painted parts of the vault from right to left of the gable. Below: St. Anne greeted by the angel (with Swedish words) Joachim meets Anne, the Angel appears to him while tending his herd (Swedish words); above: Adam and Eve receive clothes, a spade and a distaff; Adam delving and Eve spinning; between: two rows of fabulous creatures in medallions. See also our Fig. 146, which reproduces the older paintings of the same church.

PLATE LXXVIII

Fig. 164. After C. Tulpinck, *La peinture décorative religieuse et civile en Belgique aux siècles passés*. Brussels, n. d. Vault painting (St. George) in St. Peter's at Bastogne. End of 15th century.

Fig. 165. After C. Tulpinck, *op. cit.* Vault painting in the Church of our Lady (Collegiate Church) at Huy. End of 15th century.

PLATE LXXIX

Fig. 166. After C. Tulpinck, *op. cit.* Vault painting in St. Paul's Cathedral at Liège. End of 15th century.

PLATE LXXX

Fig. 167. After R. Borrmann, *Aufnahmen mittelalterl. Wand- und Deckenmalereien in Deutschland*, Vol. II, Pls. 21-22. Ceiling painting of the nave in Stedum Church (near Groningen). End of 15th - beginning of 16th century. The painting was cleaned and restored in 1880.

PLATE LXXXI

Fig. 168. After R. Borrmann, *op. cit.*, Vol. II, Pl. 58. Wall and cross-vault painting in the S. sacristy of St. Nicholas Church at Jüterbog. According to Borrmann from the 2nd half of the 15th century; according to Dehio, *Handbuch d. deutsch. Kunstdenkm.*, Vol. II, 1926, p. 214, about 1500. In the ground-floor of the S. sacristy two painted cross-vaults, walls and vaults (Legends of Saints, Symbols of the Evangelists, Prophets, scroll ornament).

PLATE LXXXII

Fig. 169. After V. H. Bourgeois, *La peinture décorative dans le Canton de Vaud*, Lausanne, 1910, Pl. XVI, No. I. Painting on an arch in Grandson Church. End of 15th or beginning of 16th century. Capital with scroll ornament; probably 9th or 10th century.

Fig. 170. After R. Borrmann, *Aufnahmen mittelalterl. Wandmalereien in Deutschland*, Vol. I, Pl. 23, Fig. C. Painting in the Church of the former Cistercian Monastery at Doberan. End of 15th century. See Dehio, *Handb. d. deutsch. Kunst- und Geschichtsdenkmäler des Großherzogtums Mecklenburg-Schwerin*, Vol. III, 1899, p. 591 et seq.

XIII. 16th CENTURY PAINTING

PLATE LXXXIII

Fig. 171. After L. Gruner, *Fresco Decorations and Stuccos of Churches and Palaces in Italy during the Fifteenth and*

Sixteenth Centuries, London, 1844, Pl. XIII. Painting (Persian sibyls; St. Gregory) on the choir vault of Santa Maria del Popolo, Rome. Painted by Bernardino Pinturicchio (1455-1513) about 1505 for Julius II. "He painted the four Fathers of the Church on the spandril of the vaulted ceiling; each one sitting in a niche framed by an aediculum. Above them a huge square formed of bands filled with grotesque ornaments covers the whole cupola. This great surface is divided like a carpet and each compartment is ornamented with a figure. The large rectangular central panel contains the Crowning of Mary; the four medallions contain the four Evangelists and the 4 intervening, approximately trapezoidal, compartments each contain a sibyl" (cf. R. Hamann, *die Frührenaissance der italien. Malerei*, 1909, p. 272). "The ceiling fresco in Santa Maria del Popolo, which may be regarded as a model of the finest decorative taste, and is not even equalled in the Appartamento Borgia (cf. our Fig. 176), has not even been sufficiently appreciated in our own days. The charming miniatures of the master disappear in the dizzy height over the bare walls of the roomy choir" (cf. E. Steinmann, *Pinturicchio*, p. 113 et seq. and p. 108, Fig. 91).

PLATE LXXXIV

Figs. 172-175. After a water-colour by Bernhard Bonk (Rome, 1844 or 1847) in the State Art Library, Berlin. Grotesque paintings from the Vatican Logge, Rome. About 1517-1519. Fig. 173 is the upper continuation of Fig. 172. The Logge were started in the summer of 1517 and are stated as being completed on 4th May, 1519. The paintings are all by Raphael's pupils. Vasari reports in his *Life of Raphael*: "And as Pope Leo wanted to show his greatness, generosity and magnificence Raphael executed (for the Logge) the drawings for the stucco ornament, for the pictures between them and for the different panels to be inserted. He appointed Giovanni da Udine to superintend the stuccoers and the painting of the grotesques, and Giulio Romano to superintend the figure-work..." According to H. Dollmayr, *Raffaels Werkstätte* (*Jahrb. d. allerh. Kaiserhauses*, XVI, 1895, p. 309) Romano participated in the work on the Logge in so far as he accepted Giovanni da Udine's general plan and consented to the designs submitted to him. It is a well-known fact that many details of the grotesques can be traced to antique models, but to discover exactly what Giovanni da Udine borrowed or invented himself would require a special study. "The antique inspired and fructified the basic plan of the decorations as well as the

details. . . . What Giovanni da Udine borrowed from the antique was simply the main idea of the grotesques: the connection between all forms, geometrical, architectural, plant and figural, that is purely from the view-point of the picturesque without any consideration as to any inherent conceptions or qualities." (Dollmayr, *op. cit.*, p. 302).

Fig. 174. After a water-colour by Bernhard Bonk (Rome, 1844 or 1847) in the State Art Library, Berlin. I have succeeded in discovering after which original paintings Bonk executed his copies. Certainly not after grotesques of the Logge or the Villa Madama. Original work on the part of Bonk in which he borrowed from the above-mentioned models is possible. Just the Roman grotesques of Raphael's school have continually inspired the imagination of artists. Beyond this there are various original designs among the rest of Bonk's water-colours in the Berlin Art Library. B. Bonk, a decorative painter from Marienburg, was studying in Rome from 1844-4. 7. 1848. See Fr. Noak, *Das Deutschland in Rom*, 2nd Vol., 1927, p. 97.

PLATE LXXXV

Fig. 175. After a water-colour by Bonk (ca. 1845) in the State Art Library, Berlin. Ceiling-painting in the hall of the Villa Madama, Rome. About 1520. The Villa Madama (on the Monte Mario, near Rome) was commenced in 1516 under the Cardinal Giulio de' Medici. The hall was painted by Giovanni da Udine about 1520. Part of the designs by Giulio Romano (1499-1546). Most of the scenes are based on late antique authors (Philostratus). See Lewis Gruner, *Fresco Decorations*, 1854, Pl. 9; *Jahrb. d. allerh. Kaiserhauses*, XVI, 1895, p. 231 et seq.

PLATE LXXXVI

Fig. 176. After a water-colour by Bonk (ca. 1845) in the State Art Library, Berlin. Ceiling-painting in the "Sala detta dei santi Pontefici" in the Appartamento Borgia of the Vatican, Rome, 1520-1527. Bonk's copy no longer fully accords with the present state of the painting. On the one hand B. did not keep to the original design, but changed it, on the other it is possible that during the numerous, often reckless, restorations (under Pius IX. and Leo XIII.) parts were painted over which were still visible in Bonk's time. Thus, for instance, in the circular panel in the middle there was always a figural composition. It is at least doubtful whether the name and arms of Leo X. were originally on the spandrels for though Vasari reports in his *Life of Pierino del Vaga* that the ceiling was painted by order of Leo X., in

the *Life of Giovanni da Udine* he states that Clement VII. had it executed. It would be difficult to understand such differences of dates if the ceiling showed the name and arms of Leo X. in Vasari's days. But only a definite decision can be arrived at by a careful examination of the ceiling and its history: Vasari says in his *Life of Pierino del Vaga*: "At this time (after the Logge of the 2nd floor had been decorated) Leo (X.) ordered the ceiling in the Hall of the Popes to be painted, that is to say in that hall from which one passes through the Loggia to the apartments of Pope Alexander VI. and which were previously painted by Pinturicchio: the Hall of the Popes was decorated by Giovanni da Udine and Perino. They executed the stucco-work, ornaments, grotesques and animals seen there, not to mention the beautiful inventions on the panels which are divided off in circles and ovals for the Seven Planets which are drawn by their animals. . . . Beyond them we see the Signs of the Zodiac and some of the 48 constellations: the Great Bear, the Dog Star, and many others which space does not permit us to enumerate. They may be seen on the ceiling. Nearly all these figures are by Perino. But in the middle of the ceiling he painted a circle with four *Victoriae* holding the papal crown and keys..." On the other hand Vasari writes in his *Life of Giovanni da Udine*: "When Clemens VII. (1523-1534) was elected pope, Giovanni . . . soon returned to Rome. There . . . he received the order to execute together with Perino del Vaga some paintings on the vault of the old hall . . . Both artists were also to decorate the walls; . . . but they had hardly finished painting the vault when the deplorable sack of Rome (1527) interrupted all such work . . ." Dollmayr, *op. cit.*, p. 336 believes - in contradistinction to Vasari - that both the design and execution of the ceiling should be ascribed to Giovanni da Udine, and that there is no noticeable trace of Perino del Vaga's co-operation. See also Fr. Ehrle - E. Stevenson, *Gli Affreschi del Pinturicchio nell' Appartamento Borgia*, 1897. Pls. I-IV & p. 59 et seq.; C. Cecchelli, *Il Vaticano*. 1927, Pls. 99-102.

PLATE LXXXVII

Fig. 177. After R. Borrmann, *Aufnahmen mittelalterl. Wand- und Deckenmalereien in Deutschland*, Vol. 2, Pl. 24. Detail of a painted ceiling in the nave of St. Valentine's at Chechlan (Silesia). According to Borrmann ca. 1517, (the date on the rood-beam); according to Dehio, *Handbuch d. Deutschen Kunstdenkm.*, Vol. II, 1926, p. 92, the date lies in the middle of the 16th century, and I consider this more probable. See H. Lutsch, *Verzeichnis der Kunstdenkm. d.*

Provinz Schlesien, Vol. IV, Regierungsbezirk Oppeln, 1894, p. 376.

PLATE LXXXVIII

Fig. 178. After V. A. Bourgeois, *La peinture décorative dans le Canton de Vaud, Lausanne, 1910*, Pl. XXII. Painting on the vaulting surface of the nave of the church at Lutry. Painted by Master Humbert Mareschet, 1577.

PLATE LXXXIX

Fig. 179. After Poccetti, *Uffizien, Berlin, 1896* or J. C. Raschdorff, *Palast-Architektur von Oberitalien und Toscana*, Vol. Tuscany, Pls. 47/48. Grotesques in the corridor of the Uffizi, Florence. Painted ca. 1580 by Bernardino Poccetti (1542-1612).

PLATE XC

Figs. 180-181. After E. Ewald, *Farbige Dekorationen*, Vol. 2, Berlin, 1896, Pls. 15/16. Vault-painting (lunettes of the window-niches) in the antiquarium of the Palace, Munich, ca. 1600. Exact information has not yet been obtained as to who designed and executed these paintings. Formerly they were attributed to Peter Candid. P. J. Rée (Peter Candid, 1885, p. 141) draws attention to A. Ponzani and A. Viviani who are mentioned in the bills of this period. E. Bassermann-Jordan (*Die dekorative Malerei der Renaissance am Bayerischen Hofe, 1900*, p. 84 et seq.) attributes the design of the whole of the decoration of the apartment to Friedrich Sustris and emphasizes the Dutsch-Italian character of the painting. "A considerable number of Italians were employed in painting the grotesques, and in spite of the fact that they have been retouched it is possible to trace the work of several artists. Parts accord in technique exactly with the work executed by Ponzano's assistants on the lunettes in the Fugger rooms and elsewhere . . . Ponzano's own technique... cannot be traced anywhere in the Antiquarium" (Bassermann-Jordan, op. cit., p. 94). The editors of the *Kunstdenkmale d. Königreichs Bayern*, Vol. I, Part 2, 1902, p. 1116 et seq. draw attention to the resemblance of the grotesques to those of Trausnitz but leave the question of the originators undecided. Mention should be made of the fact that nearly all of the paintings have been restored several times, and in about 1800 more than half of them painted over.

PLATE XCI

Fig. 182. After an aquarelle pen-and-ink drawing (No. 3220; 29.1 x 32.2 centimetres) in the State Art Library, Berlin.

Sketch for decorative painting, ascribed to Giovanni Francesco Romanelli (1617-1662). Doubtlessly executed by an Italian in France, ca. 1650.

PLATE XCII

Figs. 183-185. After P. Gélis Didot, *La peinture décorative en France du XV^e au XVII^e siècle*, Paris, 1900. Decorative painting (Grand trumeau, petits trumeaux) in the Gallery of Apollo of the Louvre, Paris. About 1665. The restoration of the Gallery of Apollo was started immediately after the fire of 6. II. 1661 under the direction of Charles le Brun (1619-1690). But the work was not yet completed when he died, and there was some danger of its perishing altogether during the French Revolution. Felix Duban reconstructed and restored the Gallery between 1848-1851 after old drawings and engravings. See A. Genevay, *Le Style Louis XIV.*, Charles le Brun, 1886, p. 57 et seq.; H. Jouin, *Charles le Brun*, 1889, p. 272; A. de Champeaux, *Histoire de la Peinture décorative*, 1890, p. 206. See also *Ornemens de peinture et de sculpture qui sont dans la Galerie d'Apollon au Chateau du Louvre . . . dess. et grav. par les S^{rs} Berain, Chauveau et le Moine* (ca. 1710) Pl. 3 (= Fig. 184), Pl. 4 (= Fig. 183), Pl. 6 (= Fig. 185).

PLATE XCIII

Fig. 186. After an aquarelle pen-and-ink drawing (No. 485; 27 x 34.2 centimetres) in the State Art Library, Berlin. Design for a ceiling-painting. Last third of 17th cent. Below, left (not reproduced) signed "Aegidius Schor". Above, left: "In diese Feldnung khan aine historij gebracht werdtten." Egidius Schor, b. 1627 at Innsbruck, went to Rome about 1645 and returned in 1666 to Tyrol when he resided permanently at Innsbruck, interrupted, however, frequently by work in Austria and Bavaria. He died in 1701. A number of his decorative paintings are met with in Tyrolese churches, and numerous designs of decorative painting in the Innsbruck university library are attributed to him. See H. Hammer, *Die Entwicklung der barocken Deckenmalerei in Tirol*, 1912. (*Stud. z. deutsch. Kunstgesch.*, No. 159), p. 109 et seq., and Pl. II; W. Drost, *Barockmalerei in den german. Ländern*, p. 291.

PLATE XCIV

Fig. 187. After an aquarelle pen-and-ink drawing (No. 4146; 43.8 x 59.3 centimetres) in the State Art Library, Berlin. Design for a ceiling-painting. Beginning of 18th cent. Below, left: "Daniel Marot fecit." Daniel Marot b. ca. 1660 in

Paris had to flee to Amsterdam in 1685; owing to the revocation of the Edict of Nantes. He worked there till after 1718. In 1686 he was appointed architect to William III. of Orange and also worked later in England. After about 1700 his pattern-books were published and were of great influence. See P. Jessen, *Daniel Marot, Das Ornamentwerk* (a facsimile), 1892, Section IV, Pls. 97-114 (Ceilings, one an engraving dated 1708); A. Bérard, *Catalogue de toutes les-Etampes qui forment l'oeuvre de Daniel Marot*, p. 37 et seq.

PLATE XCV

Fig. 188. After a water-colour (No. 114; 20.3 × 25.5 centimetres) in the State Art Library, Berlin. Design for a dining-room wall. About 1715-1720. Ascribed to Claude Gillot. Cl. Gillot b. ca. 1673 at Langres, d. 1722 in Paris is known as Watteau's teacher. See P. Jessen, *Farbige Entwürfe für dekorative Malereien aus der Zeit des Rokoko*, 1894, Pl. 3; Thieme-Becker, *Künstlerlexikon*, Vol. XIV, p. 44 et seq.

PLATE XCVI

Fig. 189. After P. Gélis-Didot, *La peinture décorative en France du XVI^e au XVII^e siècle*, Paris, 1900. Ceiling-painting in the "Salons des Singes" in Chantilly Castle. About 1735. Ascribed by Gélis-Didot and de Champeaux to Christophe Huet (d. 1759 in Paris), although Dimier considers that there are essential differences in style as compared with Huet's recognized works. Ten panel paintings in Chantilly signed "C. Huet 1735" show the type of his work. See Thieme-Becker, *Künstlerlexikon*, Vol. XVIII, p. 68 et seq.

PLATE XCVII

Fig. 190. After an aquarelle pen-and-ink drawing (No. 3119; 18.5 × 28.8 centimetres) in the State Art Library, Berlin. Design for a mural decoration. French, ca. 1740.

PLATE XCVIII

Fig. 191. After E. Ewald, *Farbige Dekorationen*, Vol. I, Berlin, 1889, Pls. 73/74. Mural decoration in the "Salle du conseil", Fontainebleau Castle. About 1750. Painted by François Boucher (1703-1770) and his assistants in the reign of Louis XV. Boucher's ceiling-paintings in the Salle du conseil are dated 1753. According to A. de Champeaux, *Portefeuille des Arts Décoratifs*, 7^e Année (1894/95), letterpress of Pls. 633 and 577 "Spring" and "Summer" on the doors were painted "en camaïeu" by Pierre, the flowers by Peyrotte, the ornament by Christophe Huet.

PLATE XCIX

Fig. 192. After a water-colour (No. 4105; 20.5 × 21.4 centimetres) in the State Art Library, Berlin. Design for a mural decoration. German, ca. 1760.

PLATE C

Figs. 193-194. After E. Ewald, op. cit., Vol. 2, Berlin, 1896, Pl. 62. Painted wooden wainscoting in the Neue Palais, Potsdam. About 1765. Joh. Christ Hoppenhaupt (d. Berlin between 1778-1786) contributed "the designs of the rich and beautiful rooms" for the interior decorations of the Neue Palais (built 1763-1769). But Hoppenhaupt informs us "that the king (Frederick the Great) drew a rough sketch of the decorations of each room in the castle himself and gave them to him to complete." See Thieme-Becker, *Künstlerlexikon*, Vol. XVII, p. 486; C. F. Foerster, *Das Neue Palais bei Potsdam*, 1923, p. 28; Dehio, *Handbuch d. deutsch. Kunstdenkm.*, Vol. II, 1926, p. 380.

PLATE CI

Fig. 195. After a water-colour (No. 4155; 23.7 × 33.3 centimetres) in the State Art Library, Berlin. Design for mural decoration. Probably by a member of the family of stucco workers Bossi which was also considerably employed in Germany. The water-colour bears the inscription "Bossi inve: et deli." It is not clear whether this is an artist's signature or a note ascribing the picture to Bossi. As there is, however no doubt that the inscription was written in the 18th century it may be regarded as more or less trustworthy. As to the Bossi, cf. Thieme-Becker, *Künstlerlexikon*, Vol. IV, p. 407.

PLATES CII AND CIII

Figs. 196 and 197. After aquarelle pen-and-ink drawing (No. 4041; 26 × 38.2 cm. and No. 4028; 36 × 44.6 cm) in the State Art Library, Berlin. Designs for ceiling decoration; Fig. 197 with adjoining part of wall; Italian, about 1775. Both drawings are by the same artist; other drawings of his are in the same library, among them one dated 1774. See P. Jessen, *Italien. Barock- und Rokocodecken*, (Vorbildhefte aus d. Kgl. Kunstgewerbe-Museum, edited by J. Lessing, No. 16), Berlin, 1893, Pls. 7 and 11-12.

PLATE CIV

Fig. 198. After an aquarelle pen-and-ink drawing (detail of No. 4560; 21 × 28 cm.). State Art Library, Berlin. Design for a ceiling-painting by Luigi Rossini. About 1820-1850. Faint gold tones in the middle of the rosettes; not repro-

duced in our illustration. There can be no doubt that Rossini was the artist. A number of signed designs in the State Library, Berlin, were compared. Rossini, draughtsman, architect and engraver (b. ca. 1790, lived in Rome till about 1840) is best known by a series of engravings treating ancient Rome and the antiquities of Pompeii. His series are dated 1817, 1826, 1827 and 1829. Our design is doubtlessly influenced by Pompeian paintings and is probably related to the series which was published in 1826. See Nagler, *Neues allgem. Künstlerlexikon*, 13th Vol., 1843, p. 442.

PLATE CV AND CVI

Figs. 199-200. After an aquarelle pen-and-ink drawing (No. 4452; 16.7×28.6 cm.) and a water-colour (No. 4487; 44×64.3 cm.) in the State Art Library, Berlin. Designs for ceilings by Guiseppe Borsato for a theatre ("Teatro Giustiniano") and a living-room. About 1820-1840. Borsato (b. 1771 at Venice, d. there 1849) was professor of ornamental art at the Venice Academy. He engraved a number of ornament patterns of which the last collection (48 Plates) was united with those executed by Percier-Fontaines and published under the title of "Raccolta di Decorazioni Interni" (Venice, 1843; French and Italian letterpress). On the title-page Borsato calls himself: "Decorato della Grande Medaglia d'oro con nastro, Socio dell' J. R. Accademia di Vienna, Onor. dell' Istituto degli Architetti Britanni, Professore di ornamenti nell' J. R. Accademia di Venezia." We gain some knowledge of Borsato's life in the introduction to the *Opera ornamentale* di G. Borsato (Venice, n. d., 60 Pls.) written by F. Zanotto. Borsato painted a number of theatres in Venice and other towns in the twenties and thirties. Our design (Fig. 199) is most closely related to that in the *Teatro di S. Moisè* at Venice (Raccolta, Pl. 30). See Thieme-Becker, *Künstlerlexikon*, Vol. IV, p. 377.

PLATE CVII

Fig. 201. After an aquarelle pen-and-ink drawing (No. 2843; 23×33 cm.) in the State Art Library, Berlin. Design for a mural-painting. French, ca. 1780.

PLATE CVIII

Figs. 202-203. After an aquarelle pen-and-ink drawing (Detail of No. 440; length 32.5 cm.) in the State Art Museum, Berlin. French, ca. 1780. Fig. 204. After an aquarelle pen-and-ink drawing (15×61 cm.) in the Germanic Museum, Nuremberg. German, ca. 1790.

PLATE CIX

Fig. 205. After an aquarelle pen-and-ink drawing (No. 3574; 19.5×23 cm.) in the State Art Library, Berlin, French, end of 18th cent.

Fig. 206. After F. Cornman, *Some Illustrations of Olde London . . . Shope Signs and Curious Old Houses of the XVIIIth Century* (Second Series; printed privately in London, 1894).

London façade painting from the beginning of the 19th century. After a drawing (ca. 1850) of an old shop near the Royal Exchange.

PLATE CX

Fig. 207. After H. Lefnel, *Boutiques Parisiennes du premier empire*, Paris, 1925, Pl. 25. Façade painting of Langlois' Apothecary's Shop, Paris. About 1800. After a hand-coloured engraving in the "Collection des maisons de commerce de Paris et des intérieurs les mieux décorés," issued by various publishers between 1806 and 1828. According to Leufeld the engraving reproduced on this Plate dates from 1809. As a rule no information can be obtained who supplied the drawings for the various engravings. A series of plates were engraved by Jean-Marie Mixelle.

PLATE CXI

Fig. 208. After the "Magazin für Freunde des guten Geschmacks, 3rd Vol., No. V, Leipzig, 1797, P. 16". *Rittersaal im gotischen Geschmack* ("Knights' Hall in the Gothic Style"). Nothing is known about the artist. See E. Kumsch, *Dekorationsmalereien aus dem Ende des 18. Jahrh.*, Dresden, 1908, Pl. 22. The following explanation is given in the letterpress of this picture: -

"Many country-houses are built according to the Gothic taste, and yet they are so comfortable and strong that their owner is right in hesitating to modernize them or to spoil them by adding ridiculous parts of an alien antique character. In such edifices, as well as in Gothic buildings in English gardens, the decoration of a hall in the ancient Gothic knights' style with all the delicate ornament which the period was capable of, would be very much in the right place. Helmets with plumes (these may be coloured and thus produce a pleasant play of colours), armour with coloured sashes, lances, swords, battle-axes placed one over the other, trumpets and heraldic insignia should alternate on the panels as shown in our illustration. The superporte shows a knight and his lady with the arms on the right and left of two ancient aristocratic families united by their marriage.

The beams of the ceiling, profiled like an old shield, can be seen in their cross-sections (black) in the band ornament below the ceiling.

PLATE CXII

Fig. 209. After the "Magazin für Freunde des guten Geschmacks, Vol. 4, No. III, Leipzig, 1798, Pl. 9. See E. Kumsch, op. cit., Pl. 24. "Mural decoration of a gallery hall abutting on a garden." The following is the description: -

"At the side of the house abutting on the garden there are often long gallery halls or Salae terrenae ornamented towards the garden by long French windows and doors leading straight into the garden. The other side of the hall has no windows. Now in order to provide a counterpart of the real view afforded by the garden it is advisable to paint the wall in the manner shown in our illustration. The delicate reed stalks with the arabesques inspire the imagination and, together with the landscape in the background, conjure up foreign and strange scenes. The effect, if the work is executed by a skilful painter is quite unexpected. The pattern may also be recommended as a tasteful theatre decoration."

PLATE CXIII

Fig. 210. After the "Magazin für Freunde des guten Geschmacks, Vol. 4, No. III, Leipzig, 1798, Pl. 10. See E. Kumsch, op. cit., Pl. 25. "Cabinet in the Herculeanum taste." The description is as follows: "We know from Winkelmann's description about the discoveries at Herculeanum that those charming little rooms excavated in Pompeii and Herculeanum were decorated light red with vermilion (parietes miniati). Under those bright skies man favours dresses and room decorations of light and glowing colours more than we who have been inveigled by the English to adopt the dark colours suited to her climate blackened by coal smoke. The effect of such decoration as we have depicted never fails to be very effective in a small apartment."

PLATE CXIV

Fig. 211. After an original water-colour which, together with the illustrations on the two following Plates, I was permitted to reproduce by the courtesy of Mr. B. Allen of Lynn (Massachusetts), the author of "Early American Wall Paintings 1710-1850" (New Haven, Yale University Press, 1926). A corner in the East or Best Room in Jayne's House at East Setauket (Long Island). Free-hand oil-painting, end of 18th century. See E. B. Allen, op. cit., p. 44, Fig. 53 & p. 52, Fig. 54.

PLATE CXV

Fig. 212. Mural painting in Starret House at Iraucestown (N. M.). Not mentioned by Allen, but certainly dating from the same period as Figs. 213-214.

Fig. 213. Mural painting in Mather House, Marlboro (Vermont). The house was built ca. 1820. See E. B. Allen, op. cit., p. 65 et seq.

Fig. 214. Mural painting in Grant House, Saco (Maine). The painting resembles that of Fig. 213 and is of the same period. See E. B. Allen, op. cit., p. 74 et seq., & Fig. 83.

PLATE CXVI

Fig. 215. Mural painting in a room in Bois House, Riverton (Connecticut). Not mentioned by Allen, but hardly later than Figs. 212-214.

PLATE CXVII

Fig. 216. After L. Gruner, *The Decorations of the Garden Pavilion in the Grounds of Buckingham Palace, London, 1846*, Pl. 3. The decoration of the Octagon (Garden Pavilion) in Buckingham Palace, London. About 1845. The whole design is by Ludwig Gruner, the painting was executed by English artists. The picture on left, over the door, by William Ross; the picture over the fireplace by C. L. Eastlake (1793-1865; cf. Thieme-Becker, *Künstlerlexikon*, Vol. X, p. 286); the marble pilasters of the fireplace by S. B. Stephens. The engraver L. Gruner was born at Dresden in 1801 and died there in 1882. In 1856 he was appointed Director of the Dresden Prints Cabinet, and is known as the author of some magnificent volumes (see our Fig. 171). He was often employed in England. See Thieme-Becker, *Künstlerlexikon*, Vol. XV, p. 147.

PLATE CXVIII

Figs. 217-221. After water-colours in the Národní Museum, Prague. Room painting designed and executed without stencils by peasant women from the district of Landshut (Moravia). 19th century. See Bossert, *Peasant Art in Europe*, Berlin, 1926, Pl. CI, Figs 1, 6-8, 12.

PLATE CXIX

Fig. 222. After an original water-colour on paper from the village of Petrikovka (Ukraine, Government of Ekaterinoslav). Work of a peasant woman. Modern (1925). In Petrikovka the decorations are not applied immediately to the wall surface, but are painted on paper like wall-paper. These painted pieces of paper ("Rushniki") are then stuck

to the wall. A similar custom prevails in Poland, where, however, besides paper painted with water-colours, coloured silhouettes are stuck on the walls (see Bossert, *op. cit. supra*, Pl. CXIV). -- I owe the water-colour from Petrikovka to the courtesy of E. W. Bertshenko of Charkov. The silver tones of the original have been replaced on our plate by silver-grey colour. See Е. В. БЕРЧЕНКО, ПРО НАСТІННІ РОЗПИСИ УКРАЇНСЬКИХ ХАТ НА КАТЕРИНОСЛАВЩИНІ (from the *Wissenschaftl. Sammlung d. Gesch. d. Ukrain. Kultur a. d. Universität zu Charkow*, Vol. VI, 1927). Figs. 223-224. After water-colours in the Národní Museum, Prague. Fig. 225. Painting on a chimney-piece. Fig. 224.

Wall frieze. Paintings by peasant women from the district of Landshut (Moravia). See Bossert, *op. cit.*, Pl. CI, Figs. 5 & 10.

PLATE CXX

Fig. 225. After a litograph in the *Journal-Manuel de Peintures appliquées à la décoration*, 15th Year, Paris, 1864, Pl. 3. Design for decorative painting (imitation of a marble, spar and malachite wall-facing) by Berthelon. Presumably by Eugène Berthelon, born in Paris, 1829; exhibited there as late as 1908. See Thieme-Becker, *Künstlerlexikon*, Vol. III, p. 491.

FIGURES IN THE TEXT

P. 13. After two free reconstructions of Creto-Mycenaean apartments by Professor Krischen, Danzig. See Bossert, *Altkreta*, 1st ed., 1921, pp. 13 & 14.

P. 17. After water-colours lent by Professor Rodenwaldt. Three floor-patterns from Mycenae. See explanatory note on our Fig. 52.

P. 20. After a drawing by Josef Drum, longitudinal section

of the "Casa delle Nozze d'Argento", Pompeii. See J. Drum, *Die Baukunst der Etrusker, Die Baukunst der Römer*, 2nd ed. (*Handbuch der Architektur*, 2nd Part, 2nd vol., Stuttgart, 1905), p. 490, Fig. 556.

P. 35. After Peasant Art in Russia, London-Paris-New-York, 1912, Fig. 455. Façade painting on a Polish peasant's house.





1. Theben (Schêch Abd-el Gurna). 1. Hälfte des 15. Jahrh. v. Chr.
 Thèbes. 1^{re} moitié du XV^e siècle avant J.-C.
 Theben. 1st half of 15th Cent. B. C.

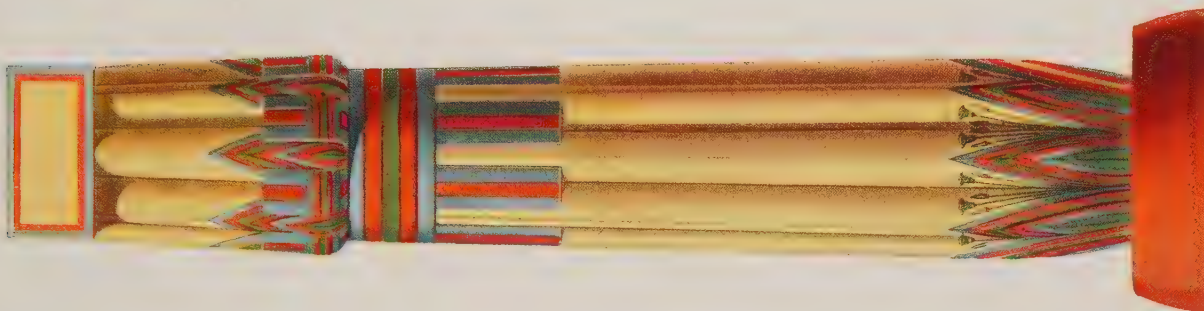


2. Tell el-Amarna. Um 1370 v. Chr.
 Tell el-Amarna. Vers 1370 avant J.-C.
 Tell el-Amarna. About 1370 B. C.

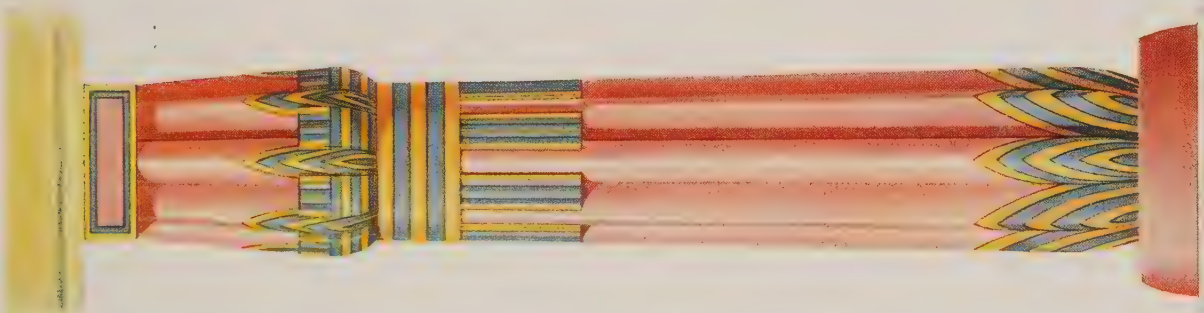
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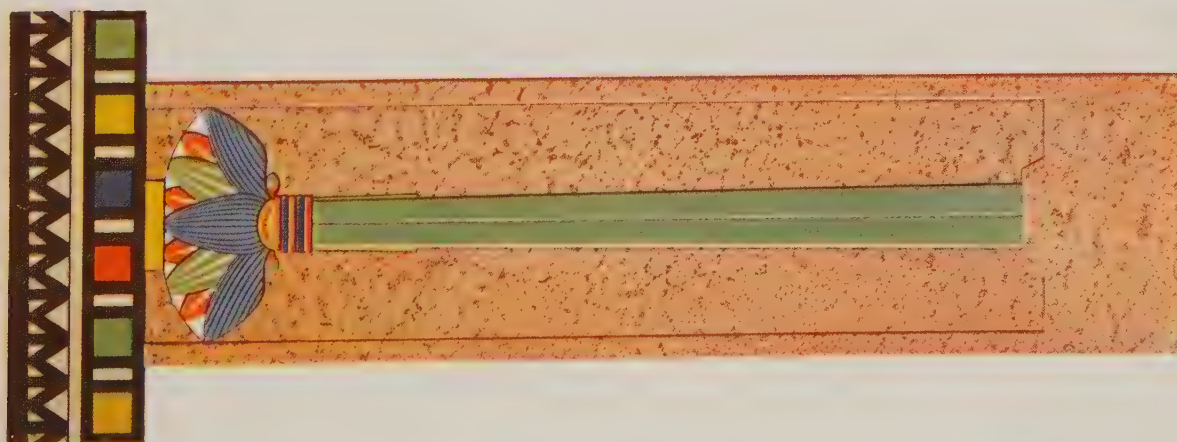
4.



5.

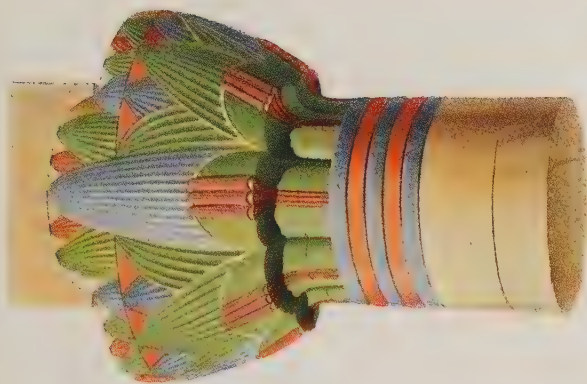


6.

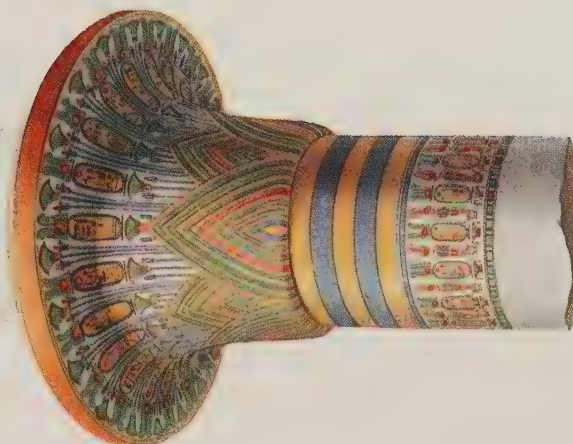


3. Karnak. 1411—1375 v. Chr.
 Karnak. 1411—1375 avant J.-Chr.
 Karnak. 1411—1375 B. C.
4. Luxor. 1411—1375 v. Chr.
 Louqsor. 1411—1375 avant J.-Chr.
 Luxor. 1411—1375 B. C.

5. Karnak. 1501—1448 v. Chr.
 Karnak. 1501—1448 avant J.-Chr.
 Karnak. 1501—1448 B. C.
6. Zâwijet el Mêtîn. Etwa 2400—2300 v. Chr.
 Zâwijet el Mêtîn. Environ 2400—2300 avant J.-Chr.
 Zâwijet el Mêtîn. About 2400—2300 B. C.



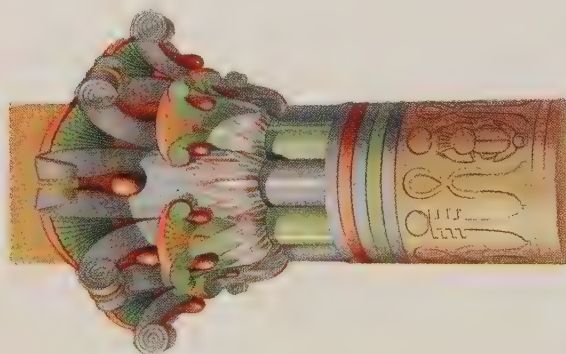
7. Edfu. Ptolemäisch.
 • Edfou. Ptolémaïque.
 Edfu. Ptolemaic.



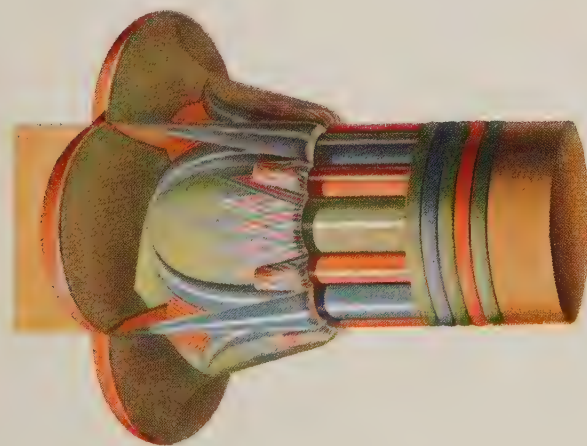
8. Karnak. 1292—1225 v. Chr.
 Karnak. 1292—1225 avant J.-Chr.
 Karnak. 1292—1225 B. C.



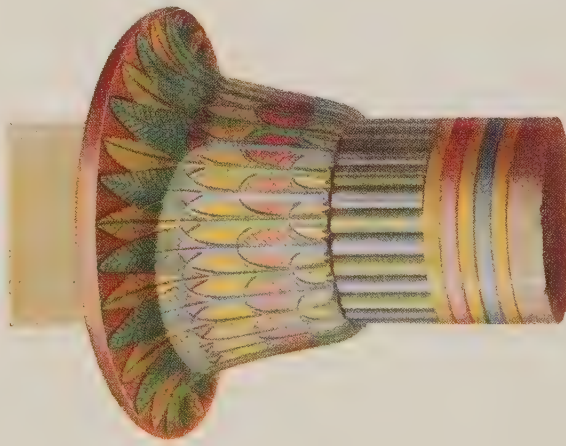
9. Philae. Um Christi Geburt.
 Philæ. Vers la naissance du Christ.
 Philæ. About Date of Christ's Birth.



10. Philae. Ptolemäisch-Römisch.
 Philæ. Ptolémaïque ou romain.
 Philæ. Ptolemaic-Roman.



11. Philae. 3. Jahrh. v. Chr.
 Philæ. III^e Siècle avant J.-Chr.
 Philæ. 3rd Century B. C.



12. Philae. Um Christi Geburt.
 Philæ. Vers la naissance du Christ.
 Philæ. About Date of Christ's Birth.



Theben, Thèbes, Thebes.

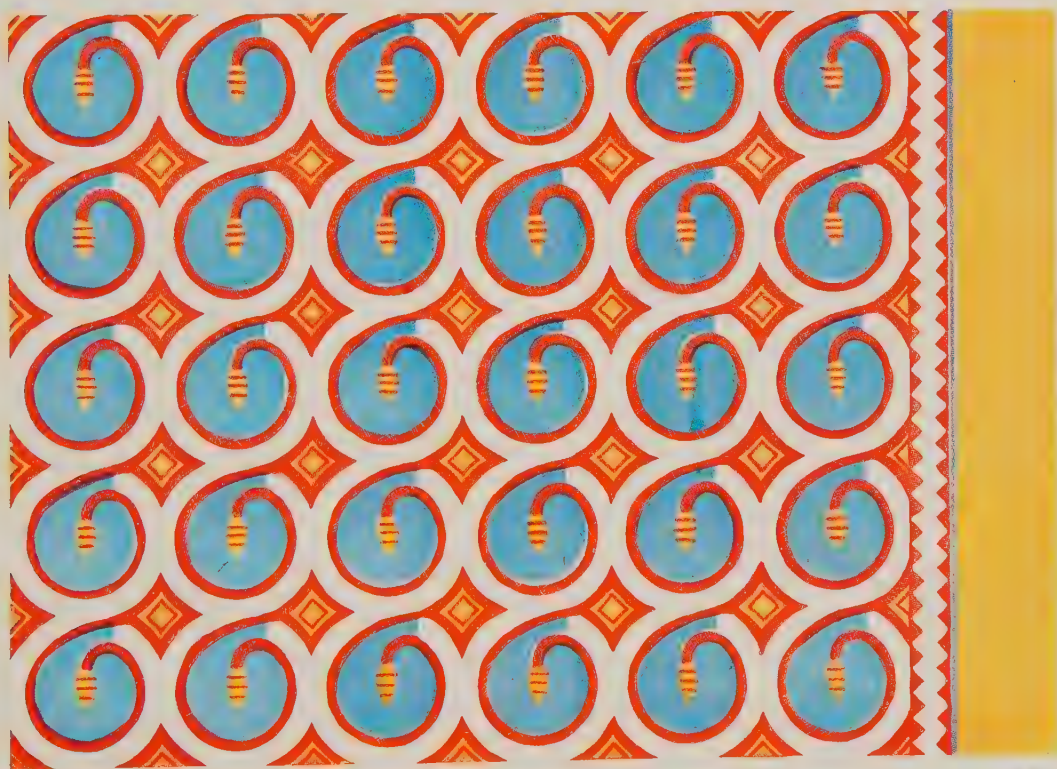
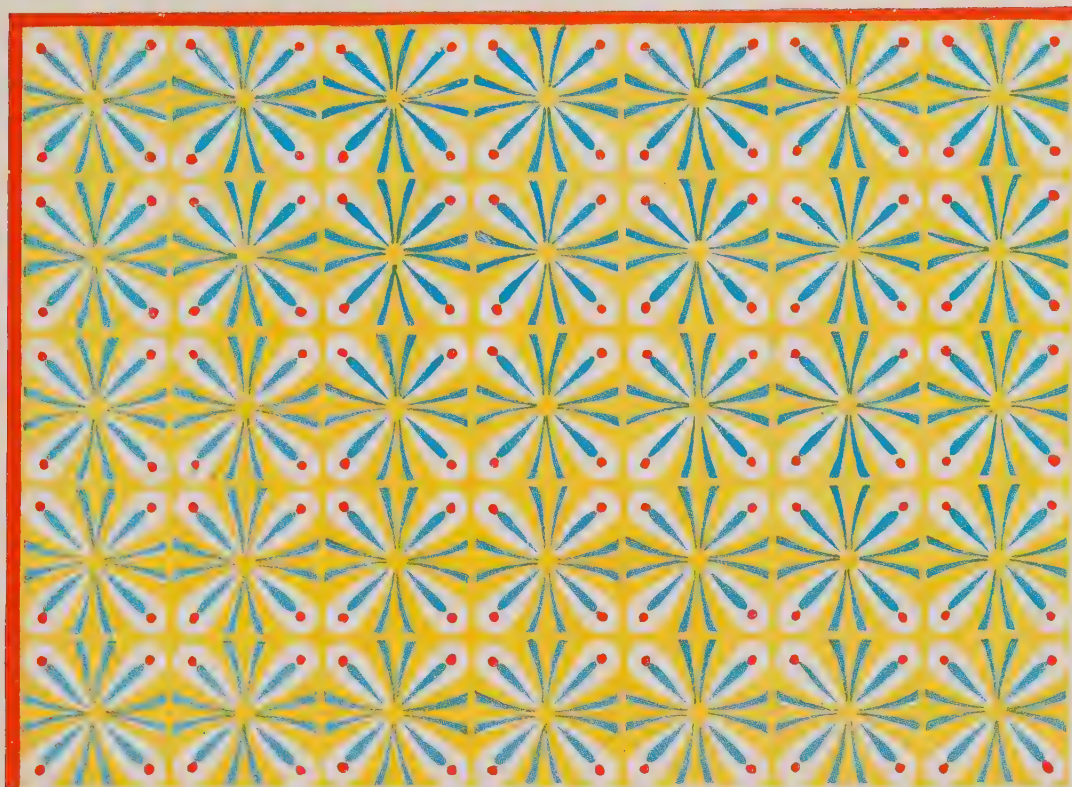
13. 18. Dynastie.
18^e dynastie.
18th Dynasty.

14. Um 1120 v. Chr.
Vers 1120 avant J.-Chr
About 1120 B. C.

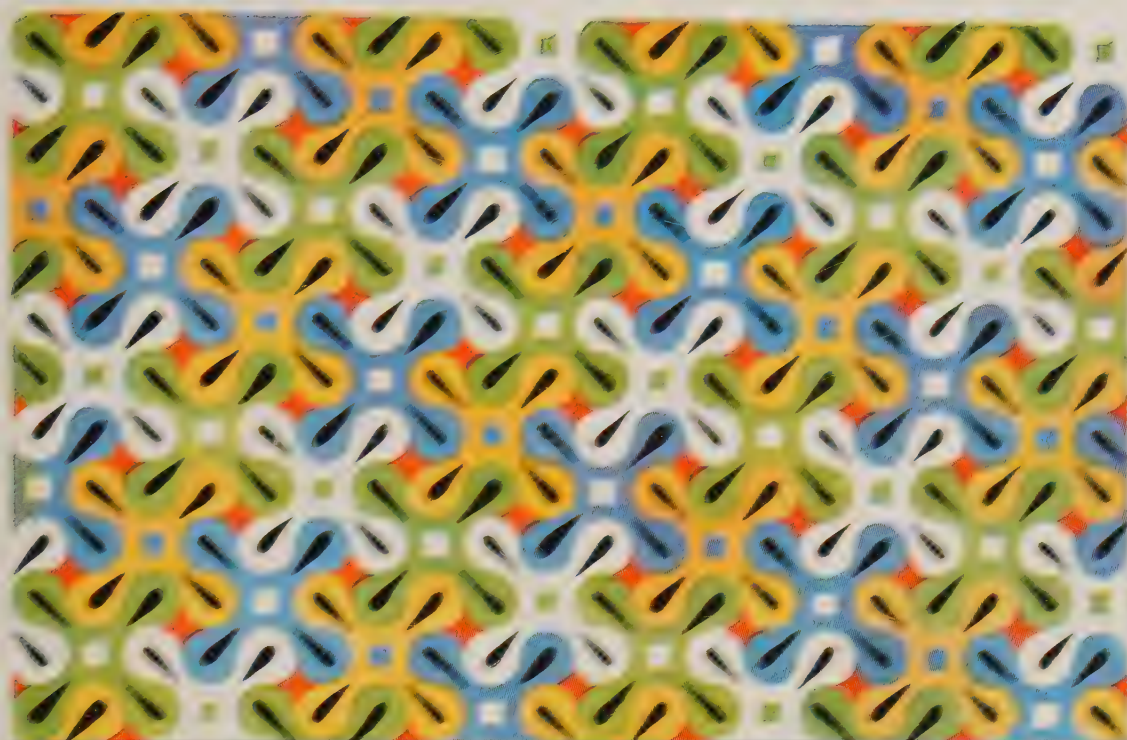
15. Gegen 1400 v. Chr.
Vers 1400 avant J.-Chr.
About 1400 B. C.



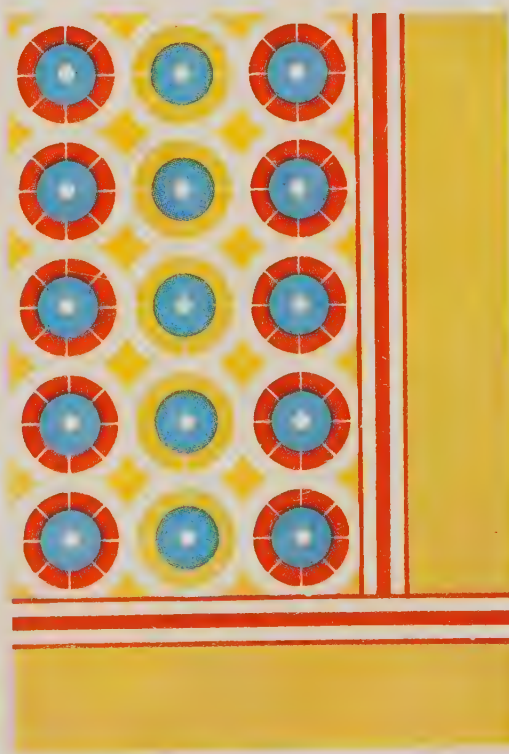
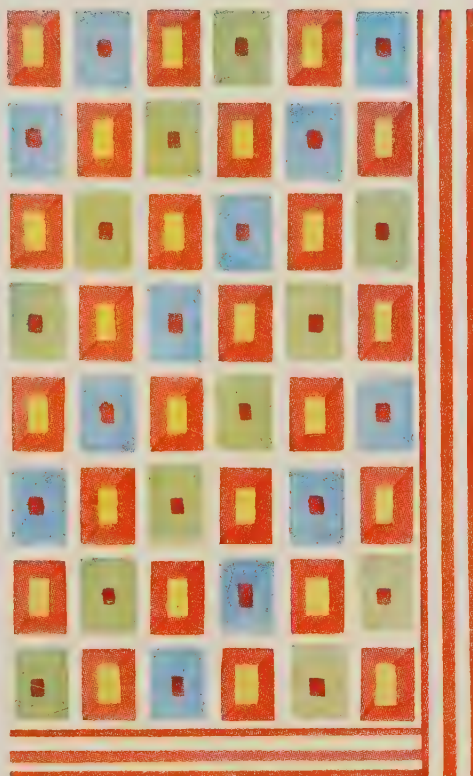
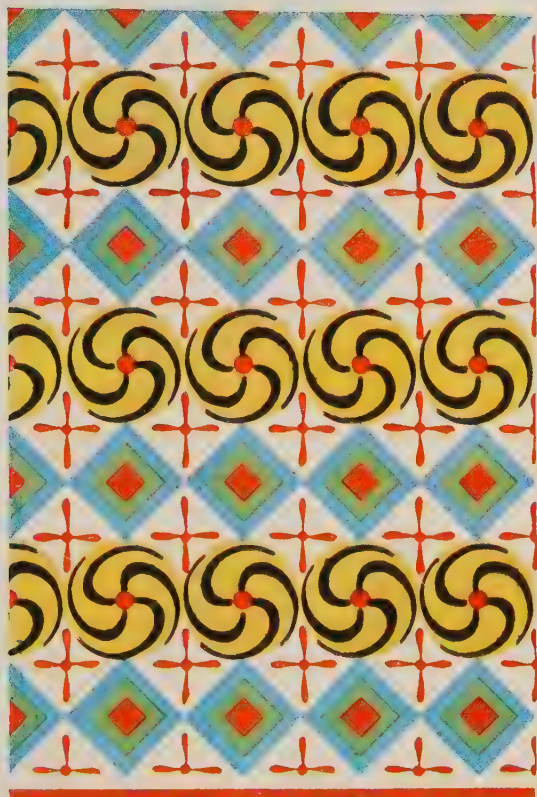
16—17. Theben (Schêch Abd el-Gurna) Anfang des 15. Jahrh. v. Chr.
 Thèbes Commencement du XV^e siècle avant J.-C.
 Thebes Beginning of 15th Cent. B.C.



18—19. Theben (Schêch Abd el-Gurna). 1. Viertel des 15. Jahrh. v. Chr.
Thèbes. 1^{re} quart du XV^e siècle avant J.-C.
Theben. 1st quarter of 15th Cent. B. C.



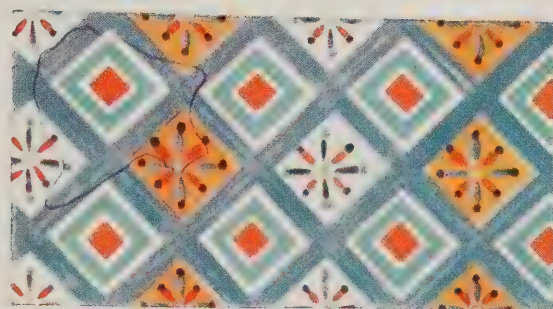
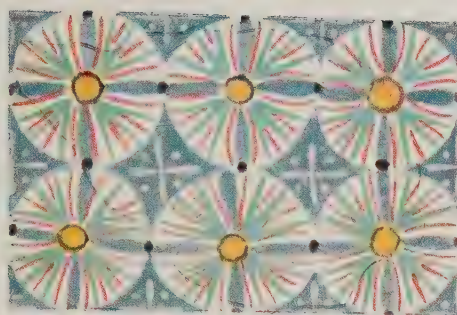
Upper: Pattern design and influence of the design of the
Museum, designed by the artist and architect.
Lower: Pattern design and influence of the design of the



Theben (Schêch Abd el-Gurna) Thèbes Thebes

22, 24. Zwischen 1500 und 1420 v. Chr.
 1500—1420 avant J.-C.
 About 1500—1420 B. C.

23, 25. Zwischen 1420 und 1375 v. Chr.
 1420—1375 avant J.-C.
 About 1420—1375 B. C.



26—33. Theben (Schêch Abd el-Gurna). Etwa 1380—1370 v. Chr.
 Thèbes. Environ 1380—1370 avant J.-C.
 Thebes. About 1380—1370 B. C.



34. Tell el-Amarna. Um 1370 v. Chr.
 Tell el-Amarna. Vers 1370 avant J.-C.
 Tell el-Amarna. About 1370 B. C.



Theben

Thèbes

Thebes

35. (Kurnet Murai). Um 1350 v. Chr.
 (Kurnet Murai). Vers 1350 avant J.-Chr.
 (Kurnet Murai). About 1350 B. C.

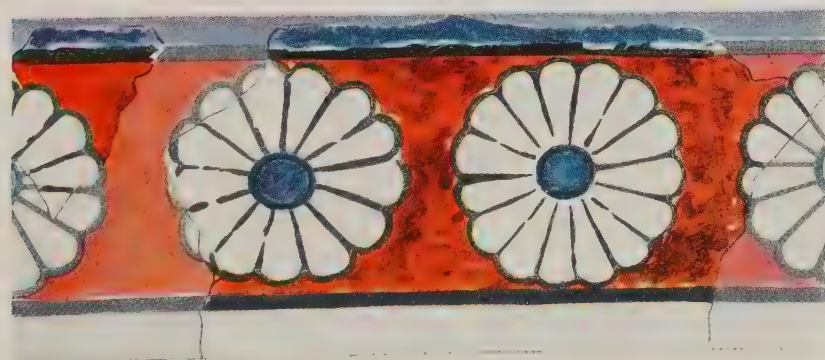
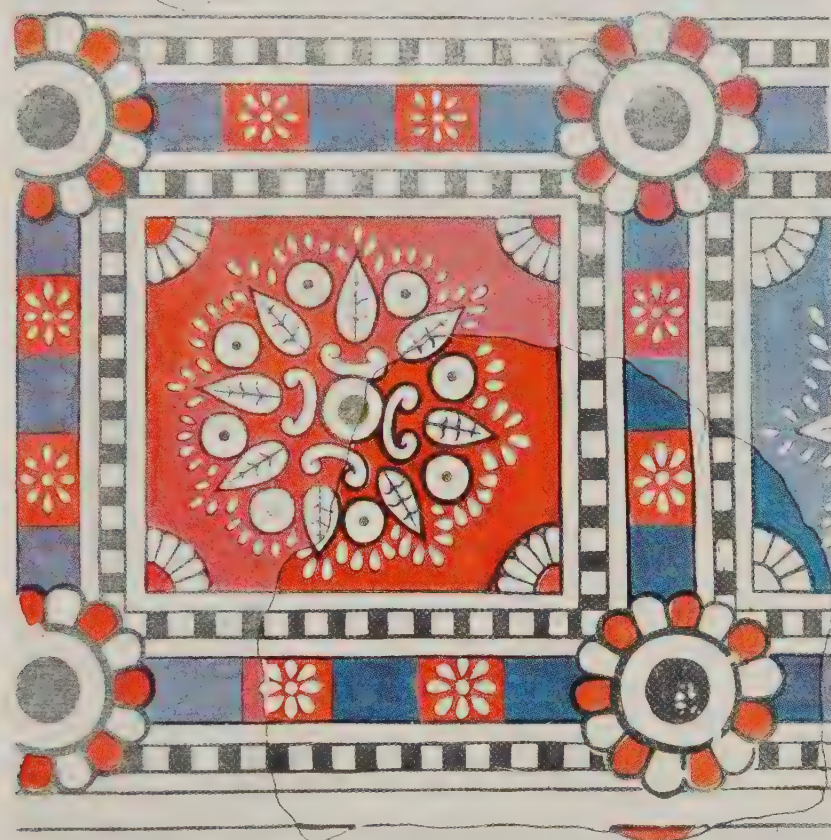
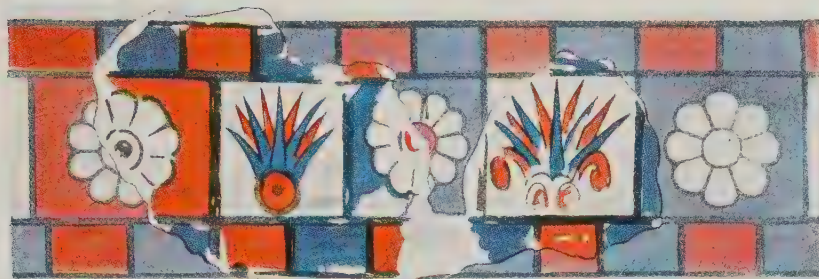
36. (Schêch Abd el-Gurna). Um 1090 v. Chr.
 (Schêch Abd el-Gurna). Vers 1090 avant J.-Chr.
 (Schêch Abd el-Gurna). About 1090 B. C.



37. Sakkâra. Ende des 8. Jahrh. v. Chr.
 Sakkâra. Fin du VIII^e siècle avant J.-Chr.
 Sakkâra. End of 8th Century B. C.

38. Theben. Um 1120 v. Chr.
 Thèbes. Vers 1120 avant J.-C.
 Thebes. About 1120 B. C.

39. Philae. Um 370 v. Chr. und 3. Jahrh. v. Chr.
 Philæ. Vers 370 avant J.-Chr. et III^e siècle avant J.-Chr.
 Philæ. About 370 B. C. and 3rd Century B. C.



40—42. Kar-Tukulti-Ninurta. Etwa 1260—1240 v. Chr.
 Kar-Tukulti-Ninurta. Environ 1260—1240 avant J.-C.
 Kar-Tukulti-Ninurta. About 1260—1240 B. C.



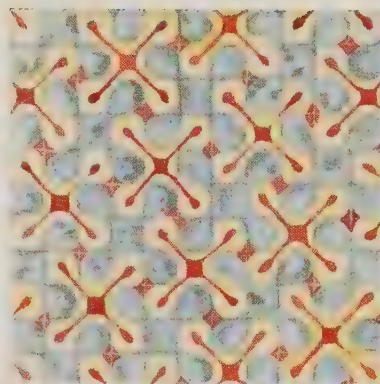
43. Chorsabad (Dûr-Scharrukîn). Letztes Viertel des 8. Jahrh. v. Chr.
 Chorsabad. Dernier quart du VIII^e siècle avant J.-C.
 Chorsabad. Last Quarter of 8th Cent. B. C.



44



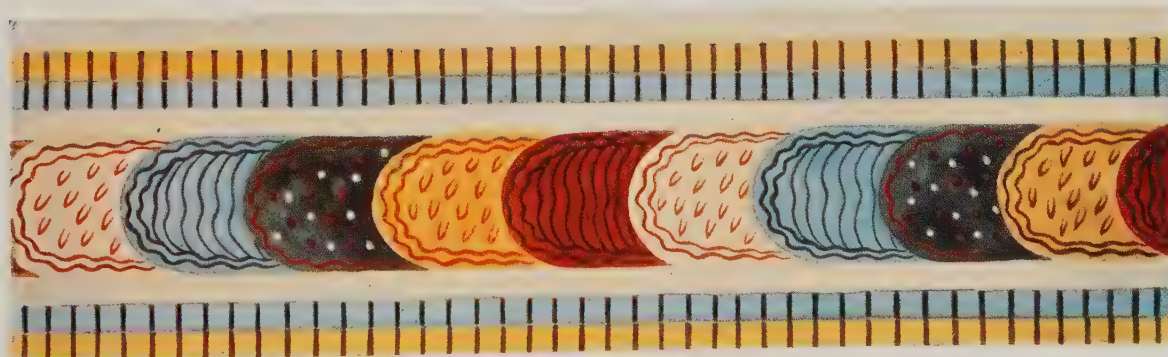
45



46



47



48

44—48. Kreta. 1700—1400 v. Chr.
Crète. 1700—1400 avant J.-Chr.
Crete. 1700—1400 B. C.



49—51. Tiryns. 14. oder 13. Jahrh. v. Chr.
Tirynthe. XIV^e ou XIII^e siècle avant J.-C.
Tiryns. 14th or 13th Cent. B. C.



52. Mykenai. 14. oder 13. Jahrh. v. Chr.
Mycènes. XIV^e ou XIII^e siècle avant J.-C.
Mycenae. 14th or 13th Cent. B. C.



54. Selinus. 2. Hälfte des 3. Jahrh. v. Chr.
Sèlonte. 2^e moitié du III^e siècle avant J.-Chr.
Selinus. 2nd Half of 3rd Century B. C.

53



55

53. Athen. 1. Hälfte des 6. Jahrh. v. Chr.
Athènes. 1^{re} moitié du VI^e siècle avant J.-Chr.
Athens. 1st Half of 6th Century B. C.

55. Athen. 437—432 v. Chr.
Athènes. 437—432 avant J.-Chr.
Athens. 437—432 B. C.



56. Tarquinia. 1. Hälfte des 6. Jahrh. v. Chr.
Tarquinia. 1^{re} moitié du VI^e siècle avant J.-C.
Tarquinia. 1st Half of 6th Cent. B. C.



Tarquinia, Tarquinies, Tarquinia.

57. 1. Hälfte des 6. Jahrh. v. Chr.

1^{re} moitié du VI^e siècle avant J.-C.

1st Half of 6th Cent. B. C.

58. 2. Hälfte des 6. Jahrh. v. Chr.

2^e moitié du VI^e siècle avant J.-C.

2nd Half of 6th Cent. B. C.



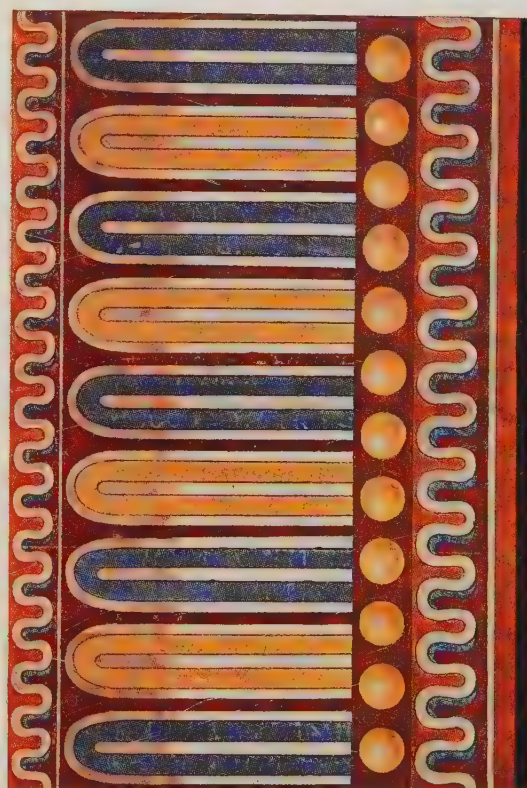
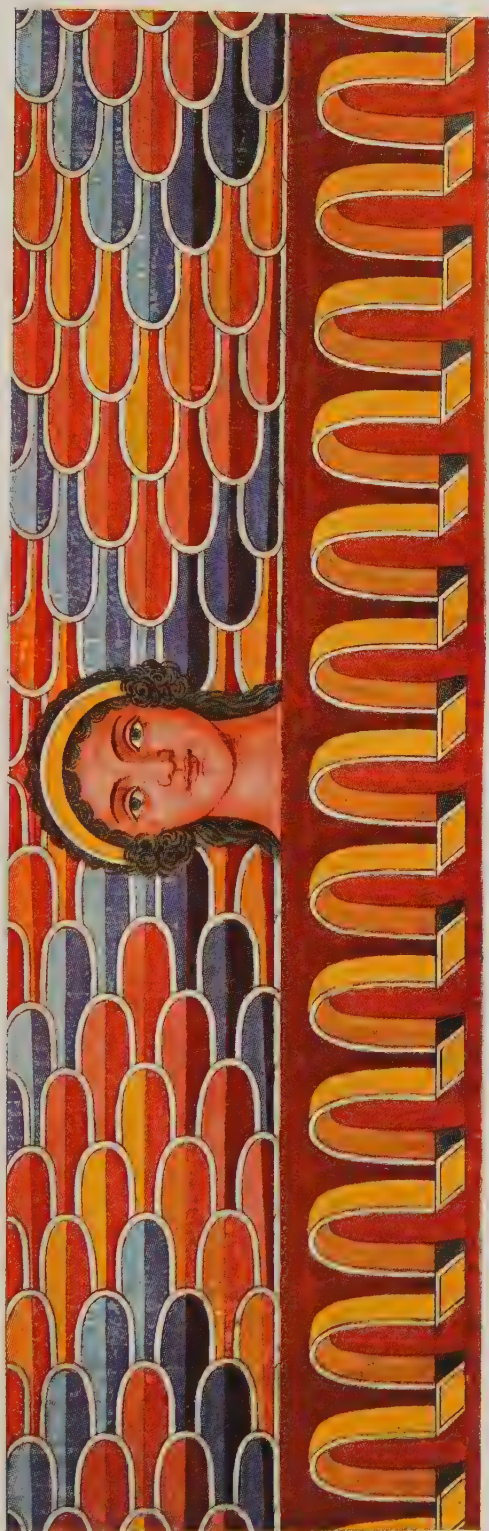
59. Tarquinia. Um 500 v. Chr.
Tarquinies. Vers 500 avant J.-C.
Tarquinia About 500 B. C.



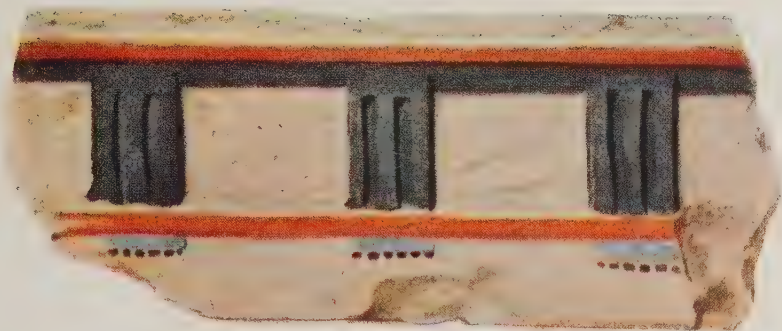
Tarquinia, Tarquinies, Tarquinia.

60. Um 500 v. Chr.
Vers 500 avant J.-C.
About 500 B. C.

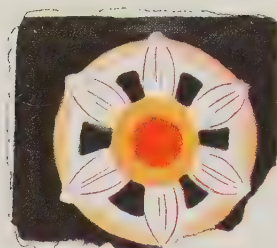
61. 3.—2. Jahrh. v. Chr.
III^e—II^e siècle avant J.-C.
3rd—2nd Cent. B. C.



62—63. Vulci. Um 300 v. Chr.
Vulci. Vers 300 avant J.-Chr.
Vulci. About 300 B. C.



64



65



66

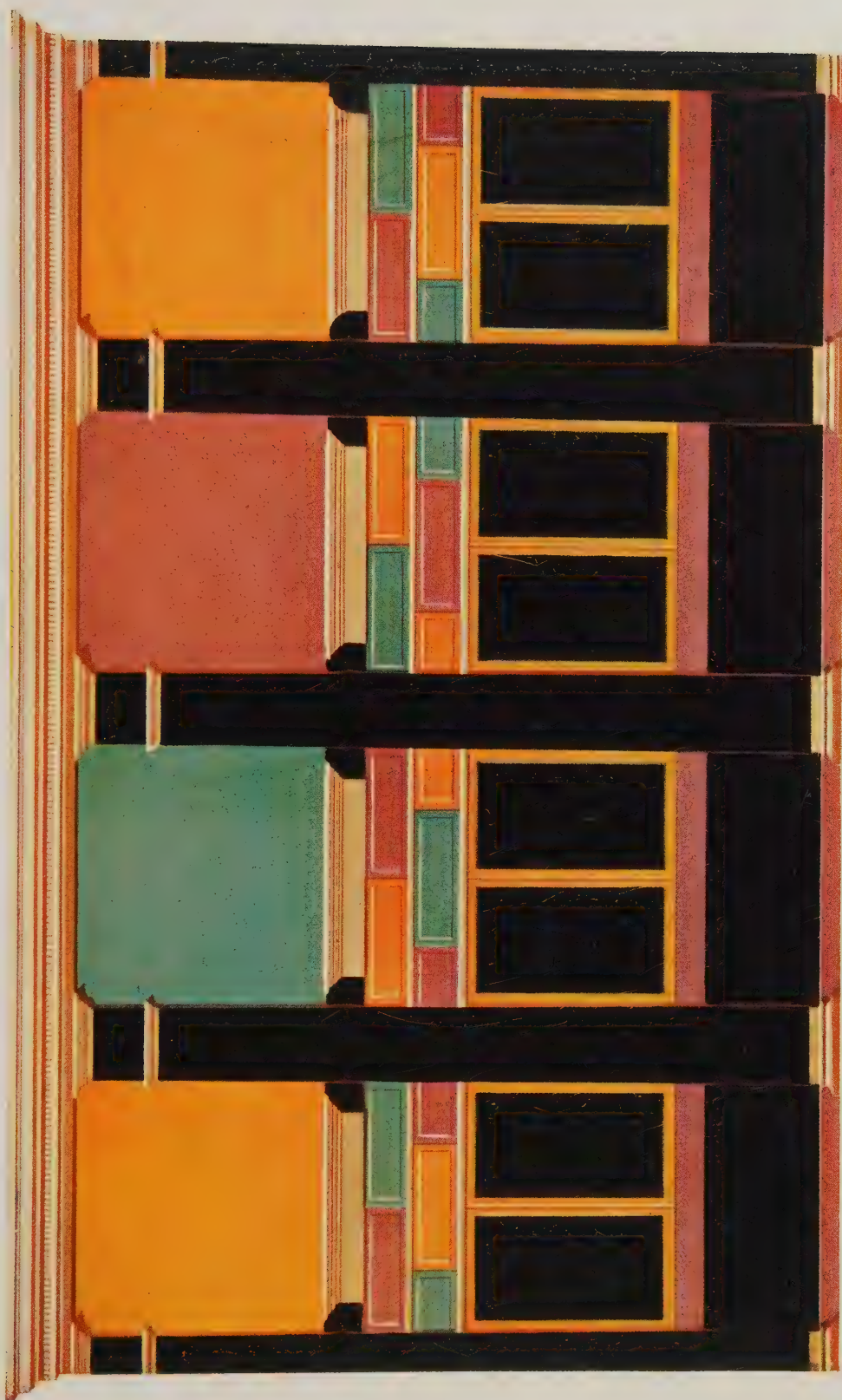


67

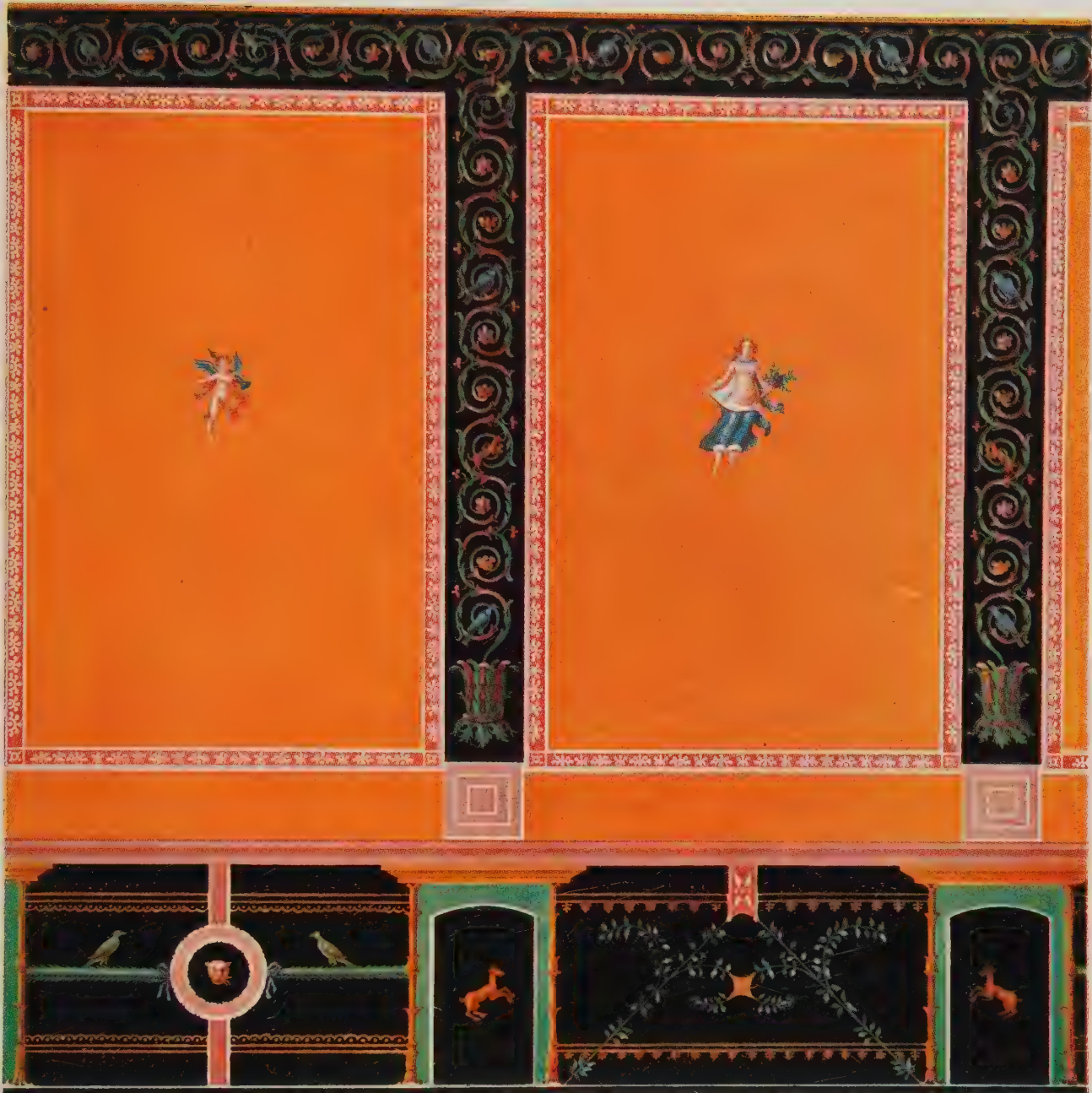


68

64—68. Delos. Gegen Ende des 2. Jahrh. v. Chr.
Delos. Vers la fin du II^e siècle avant J.-Chr.
Delos. Towards End of the 2nd Century B. C.



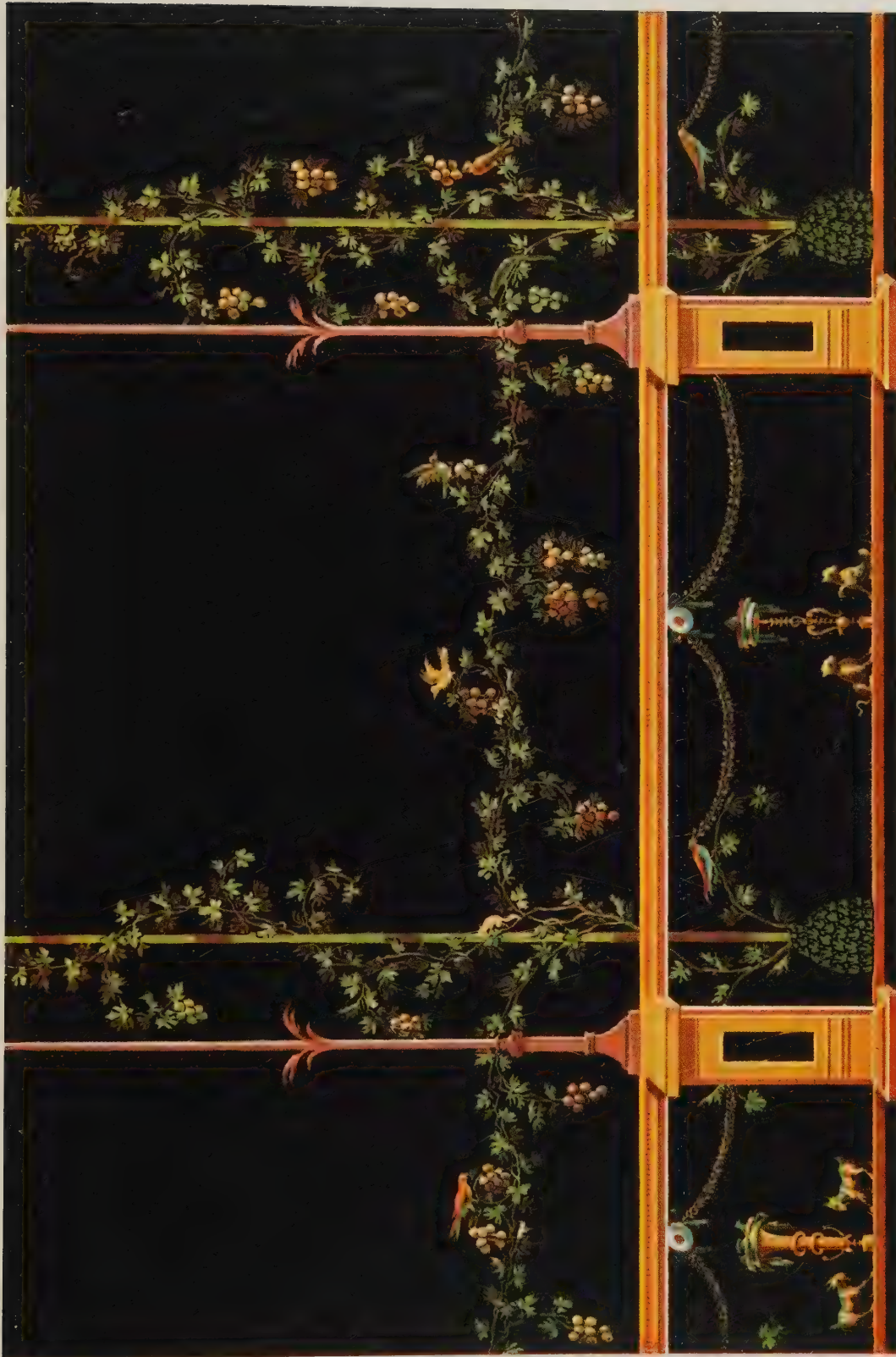
69. Pompeii. 2. oder Anfang des 1. Jahrh. v. Chr.
Pompéi. II^e siècle ou commencement du I^{er} avant J.-C.
Pompeii. 2nd Cent. or Beginning of 1st Cent. B. C.



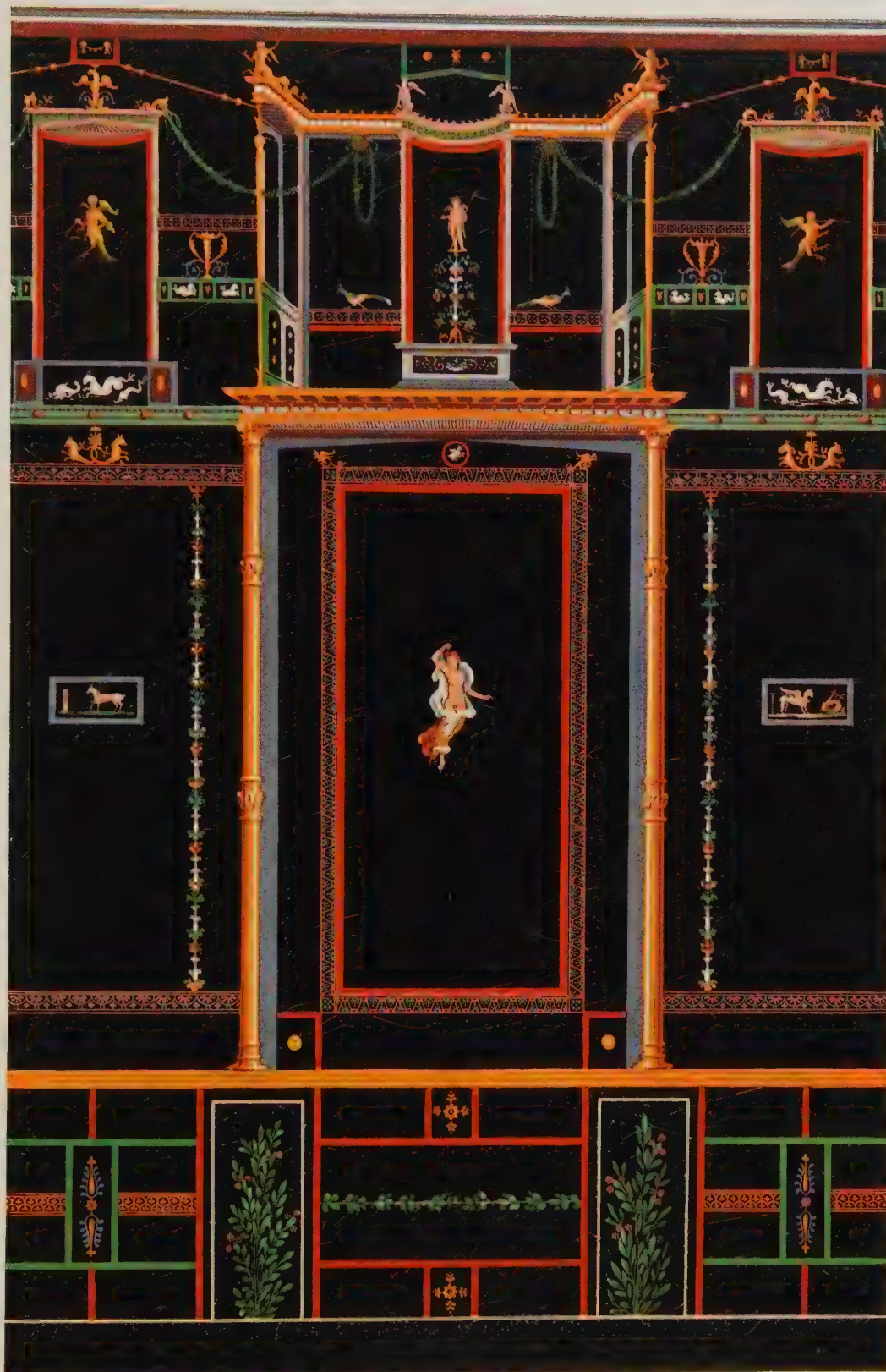
70. Pompeii. Ende des 1. Jahrh. v. Chr.
Pompéi. Fin du 1^{er} siècle avant J.-C.
Pompeii. End of 1st Cent. B. C.



71. Pompeii. Um Christi Geburt.
Pompéi. Vers la naissance du Christ.
Pompeii. About Date of Christ's Birth.



72. Pompeii. 1. Hälfte des 1. Jahrh. n. Chr.
Pompéi. 1^{re} moitié du 1^{er} siècle après J.-C.
Pompeii. 1st Half of 1st Cent. A. D.



73. Pompeii. 1. Hälfte des 1. Jahrh. n. Chr.
Pompéi. 1^{re} moitié du 1^{er} siècle après J.-C.
Pompeii. 1st Half of 1st Cent. A. D.



74—79. Pompeii. 1. Hälfte und Mitte des 1. Jahrh. n. Chr.
Pompéii. 1^{re} moitié et milieu du 1^{er} siècle après J.-C.
Pompeii. 1st Half and Middle of 1st Cent. A. D.



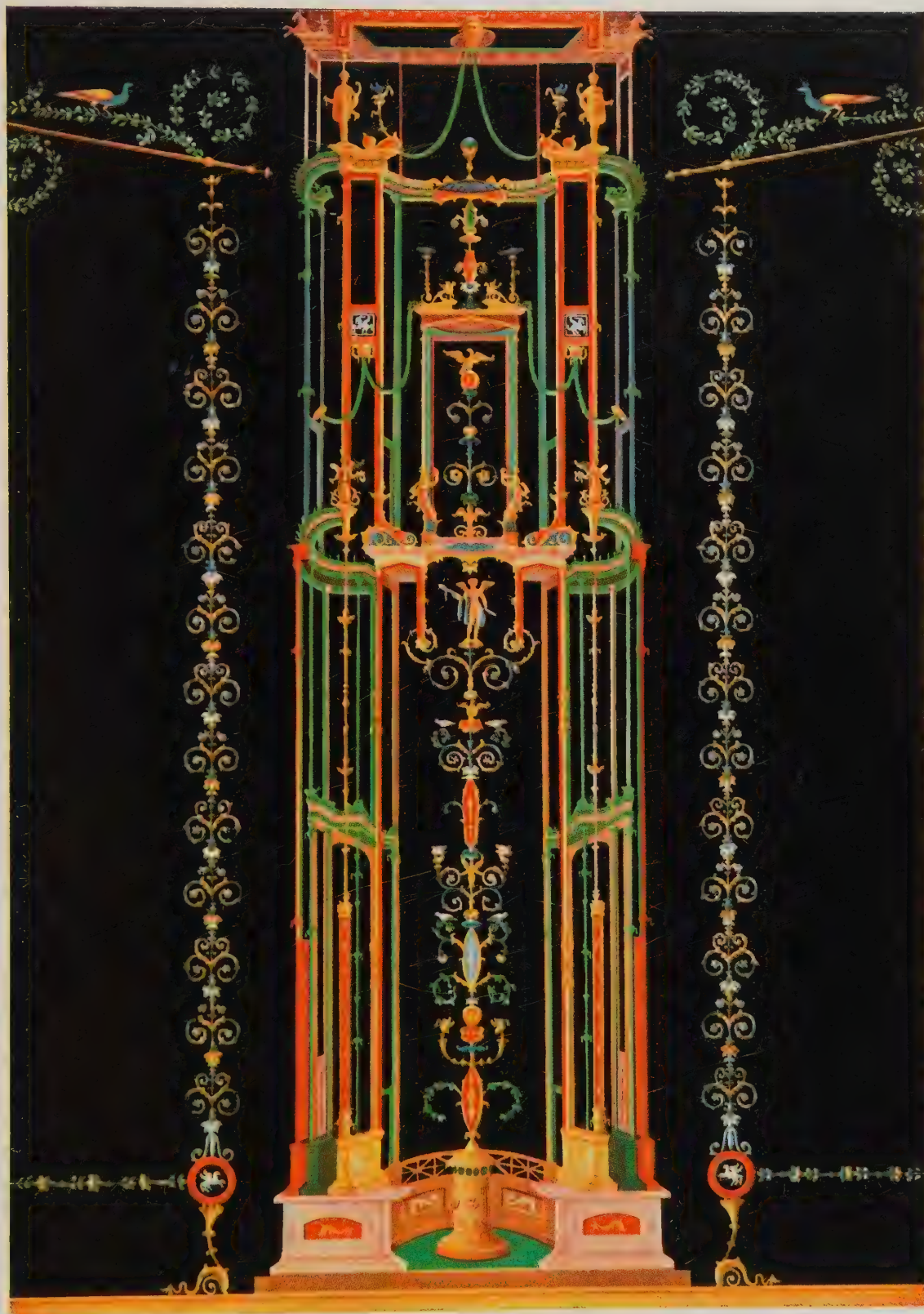
80. Pompeii. Um 50 n. Chr.
Pompéi. Vers l'an 50 après J.-C.
Pompeii. About 50 A.D.



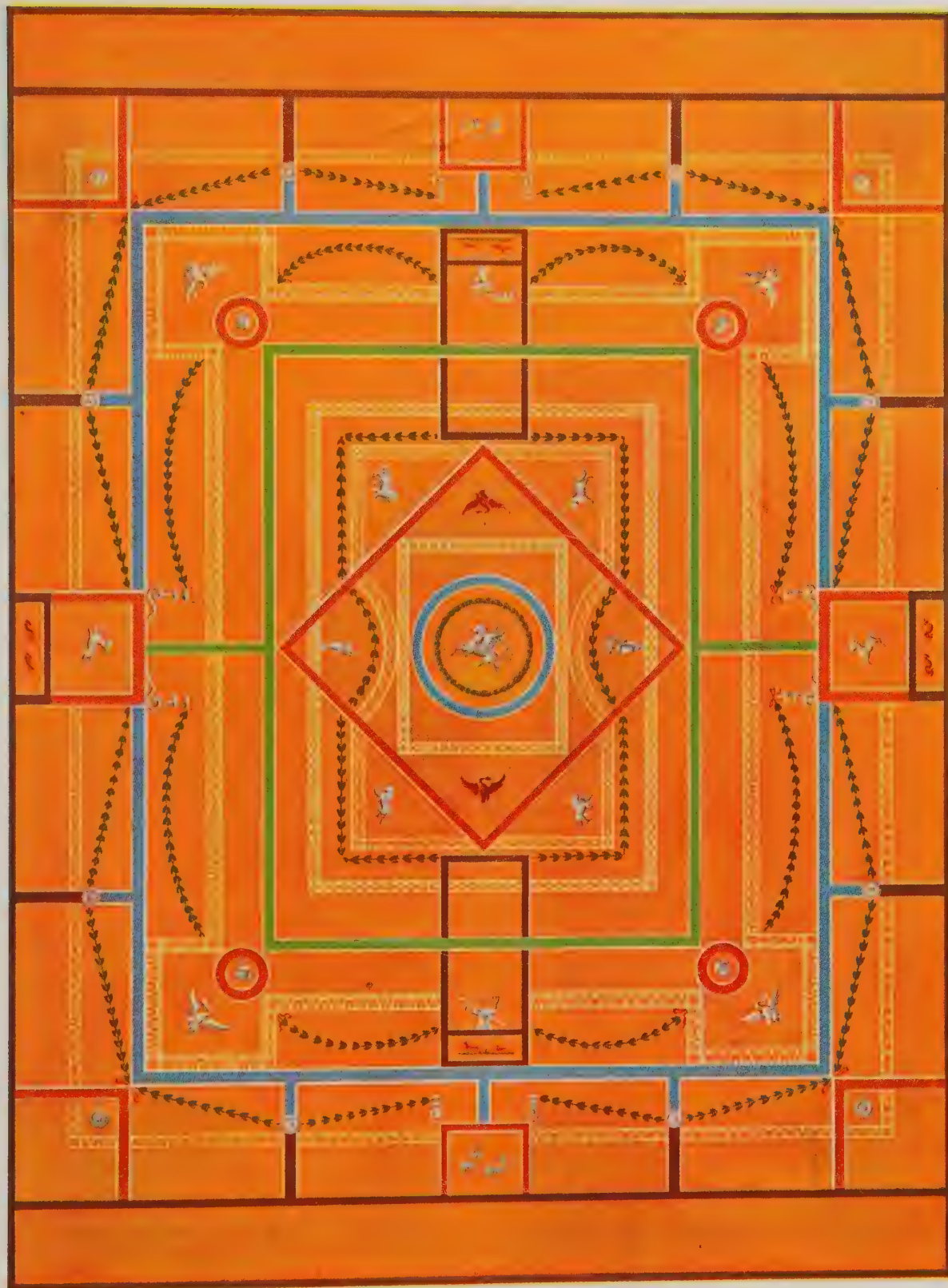
81. Pompeii. Um 50 n. Chr.
Pompéi. Vers l'an 50 après J.-C.
Pompeii. About 50 A. D.



82. Pompeii. Um 50 n. Chr.
Pompéi. Vers l'an 50 après J.-C.
Pompeii. About 50 A. D.



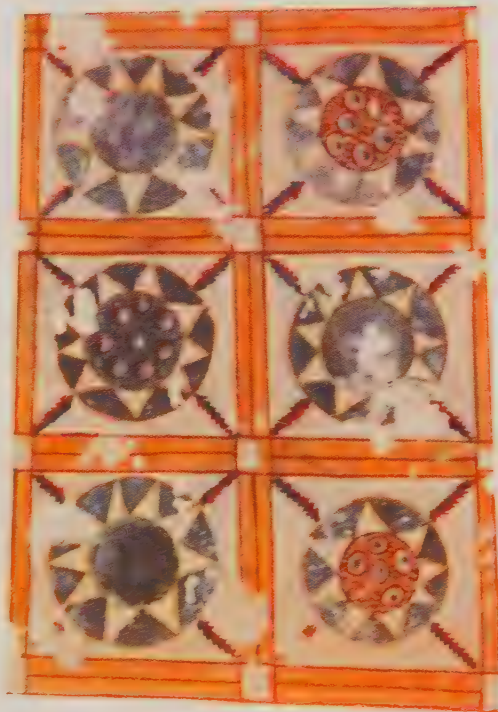
83. Pompeii. 3. Viertel des 1. Jahrh. n. Chr.
 Pompéii. 3^e quart du 1^{er} siècle après J.-C.
 Pompeii. 3rd Quarter of 1st Cent. A. D.



84. Pompeii. 1. Hälfte des 1. Jahrh. n. Chr.
Pompéi. 1^{re} moitié du 1^{er} siècle après J.-C.
Pompeii. 1st Half of 1st Cent. A. D.



85. Rom. 3. Viertel des 1. Jahrh. n. Chr.
Rome. 3^e quart du I^{er} siècle après J.-Chr.
Rome. 3rd Quarter of 1st Century A. D.



16—17 Kertch. a. Hälfte des 2. Jahrhunderts Chr.
 Kertch. c. Mitte des 3. Jahrhunderts n. Chr.
 Kertch. c. Hälfte des 4. und 5. Jahrhunderts n. Chr.



KLEINASIEN
ASIE MINEURE
ASIA MINOR



89. Commugny. 2.—3. Jahrh. n. Chr.
Commugny. II^e—III^e siècle après J.-C.
Commugny. 2nd—3rd Cent. A. D.

90—91. Sardes. 4. Jahrh. n. Chr.
Sardes. IV^e siècle après J.-C.
Sardis. 4th Cent. A. D.



92—93. Bâwît. 1. Hälfte des 7. Jahrh. n. Chr.
 Baouît. 1^{re} moitié du VII^e siècle après J.-C.
 Bâwît. 1st Half of 7th Cent. A. D.



94—95. Bâwît. 5.—6. Jahrh. n. Chr.
 Bâouît. V^e—VI^e siècle après J.-C.
 Bâwît. 5th—6th Cent. A. D.

96. Milet 2. Hälfte des 11. Jahrh. oder um 1100 n. Chr.
 Milet. 2^e moitié du XI^e siècle ou vers 1100 après J.-C.
 Miletus. 2nd Half of 11th Cent. or about 1100 A. D.



97. Konstantinopel. Um 1320.
Constantinople. Vers 1320.
Constantinople. About 1320.



98. Jaroslawl. Um 1695.
 Jaroslawl. Vers 1695.
 Jaroslawl. About 1695.

99. Jaroslawl. Um 1670.
 Jaroslawl. Vers 1670.
 Jaroslawl. About 1670.



100. Rom. 1. Hälfte des 2. Jahrh. n. Chr.
 Rome. 1^{re} moitié du II^e siècle après J.-C.
 Rome. 1st Half of 2nd Cent. A. D.



101. Rom. 2. Hälfte des 4. Jahrh. n. Chr.
 Rome. 2^e moitié du IV^e siècle après J.-C.
 Rome. 2nd Half of 4th Cent A. D.

102. Rom. Anfang des 3. Jahrh. n. Chr.
 Rome. Commencement du III^e siècle après J.-C.
 Rome. Beginning of 3rd Cent. A. D.



103. Rom. 1. Hälfte des 3. Jahrh. n. Chr.
Rome. 1^{re} moitié du III^e siècle après J.-C.
Rome. 1st Half of 3rd Cent. A. D.



104. Rom. 1. Hälfte des 4. Jahrh.
Rome. 1^{re} moitié du IV^e siècle.
Rome. 1st Half of 4th Cent.

105. Rom. Um 385.
Rome. Vers 385.
Rome. About 385.



106. Rom. 4. und 7. Jahrh.
Rome. IV^e et VII^e siècle.
Rome. 4th and 7th Cent.



107. Rom. Um 750.
Rome. Vers 750.
Rome. About 750.



108. Rome. Um 850.
Rome. Vers 850.
Rome. About 850.



109. Rom. Um 975 und um 1100.
Rome. Vers 975 et vers 1100.
Rome. About 975 and about 1100.



110. Oberzell. Um 1000.
Oberzell. Vers 1000.
Oberzell. About 1000.

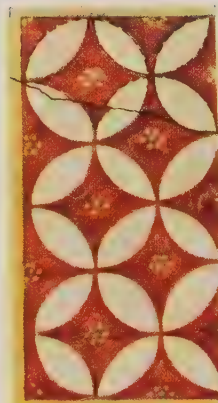
III



III3



III4



III5



III6

III, III2, III5, III6. Oberzell. Um 1000.
Oberzell. Vers l'an 1000.
Oberzell. About 1000.

III3—III4. Essen. 1. Hälfte des 11. Jahrh.
Essen. 1^{re} moitié du XI^e siècle.
Essen. 1st Half of 11th Cent.



SCHWEIZ
SUISSE
SWITZERLAND

III7. Clages. 11. Jahrhundert.
Clages. XI^e siècle.
Clages. 11th Century.



118. Rom. Um 1100.
Rome. Vers 1100.
Rome. About 1100.

119—121. Rom. Um 1145.
Rome. Vers 1145.
Rome. About 1145.



122—123. Messina. Gegen 1150.
Messine. Vers 1150.
Messina. About 1150.



124—125. Monreale. Um 1840.
Monreale. Vers 1840.
Monreale. About 1840.



126. Tahull. 12. Jahrhundert.
Tahull. XII^e siècle.
Tahull. 12th Century.



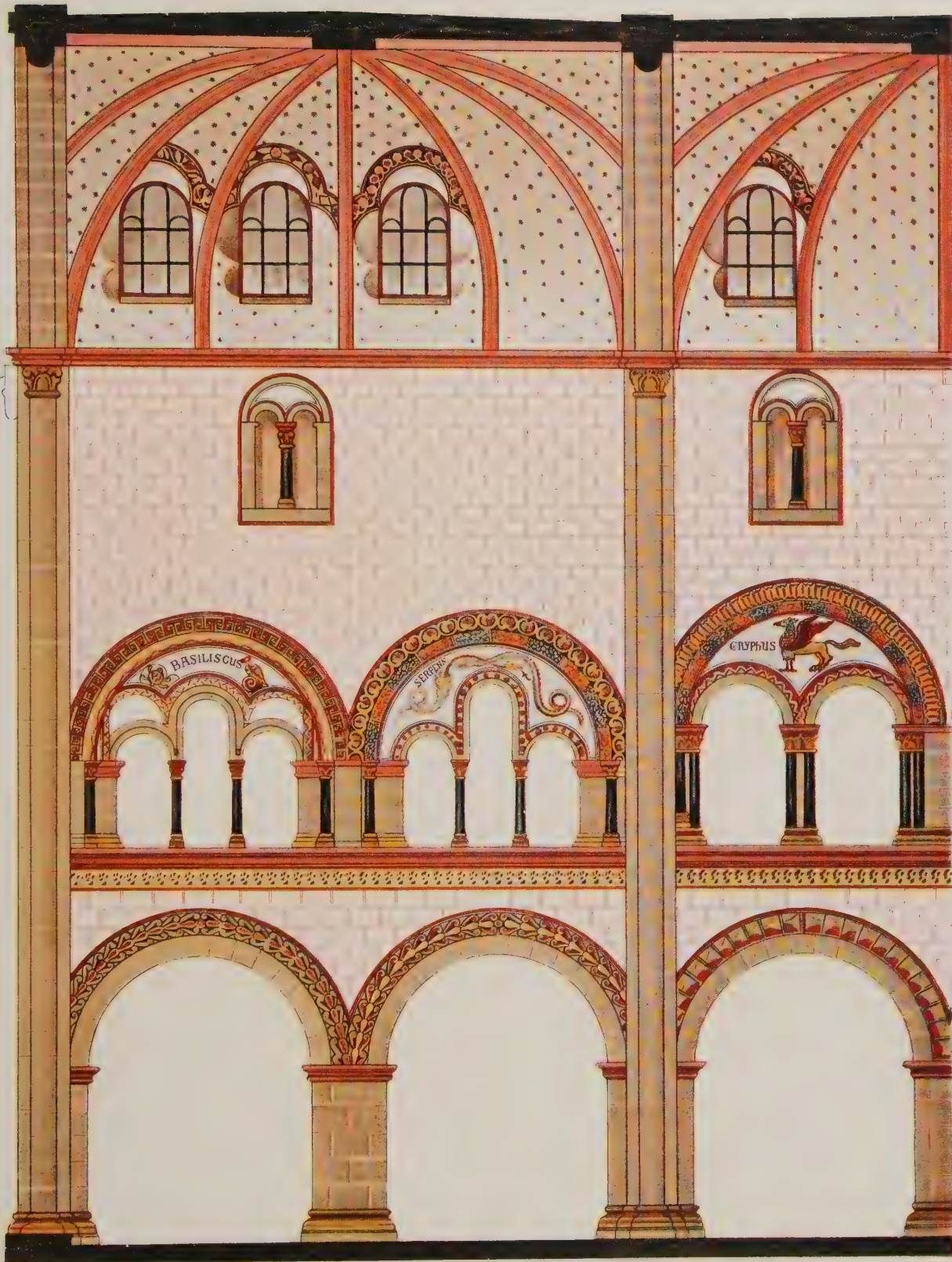
127. Tahull. 12. Jahrhundert.
Tahull. XII^e siècle.
Tahull. 12th Century.



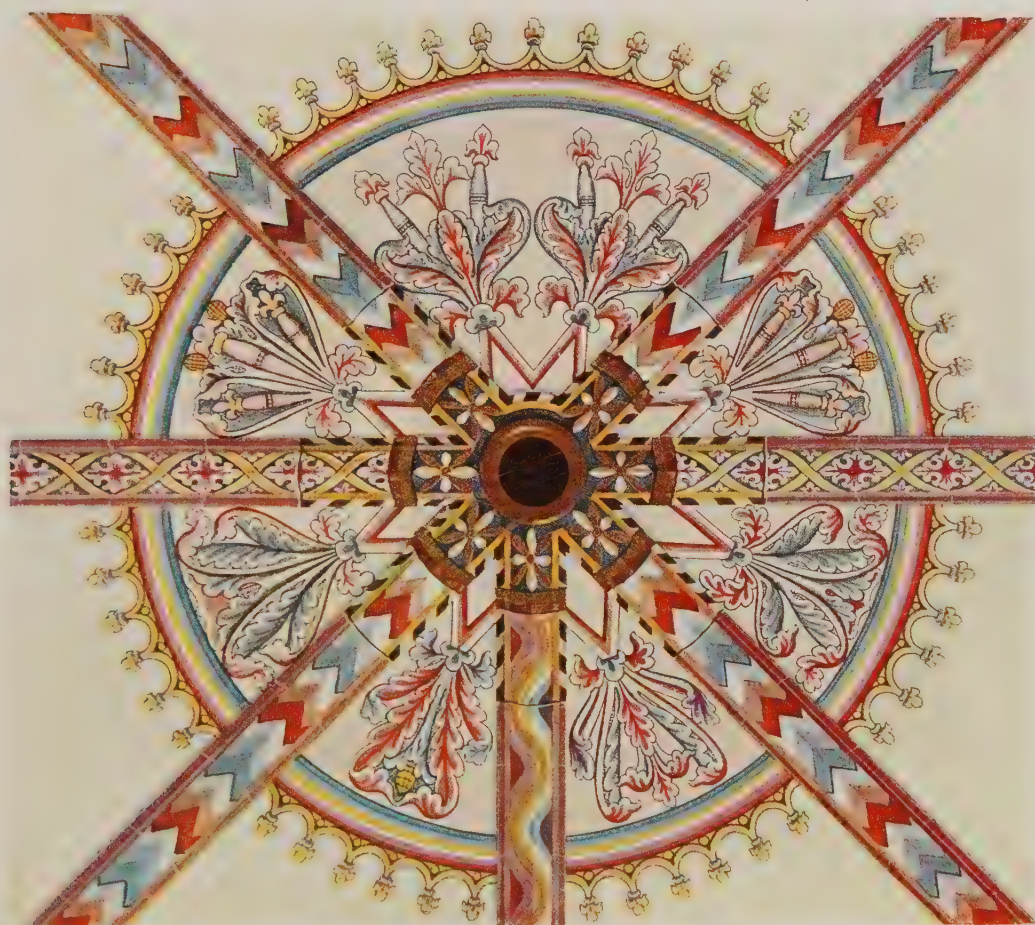
128. Zillis. 2. Hälfte des 12. Jahrh.
Zillis. 2^e moitié du XII^e siècle.
Zillis. 2nd Half of 12th Cent.



- | | |
|------------------------|---|
| 129. Tybjerg. Um 1200. | 130. Aal. 1. Viertel des 13. Jahrh. |
| Tybjeeg. Vers 1200. | Aal. 1 ^{er} quart du XIII ^e siècle. |
| Tybjeeg. About 1200. | Aal. 1st Quarter of 13th Cent. |



131. Boppard. 2. Viertel des 13. Jahrh.
Boppard. 2^e quart du XIII^e siècle.
Boppard. 2nd Quarter of 13th Cent.



132. Boppard. 2. Viertel des 13. Jahrh.
Boppard. 2^e quart du XIII^e siècle.
Boppard. 2nd Quarter of 13th Cent.

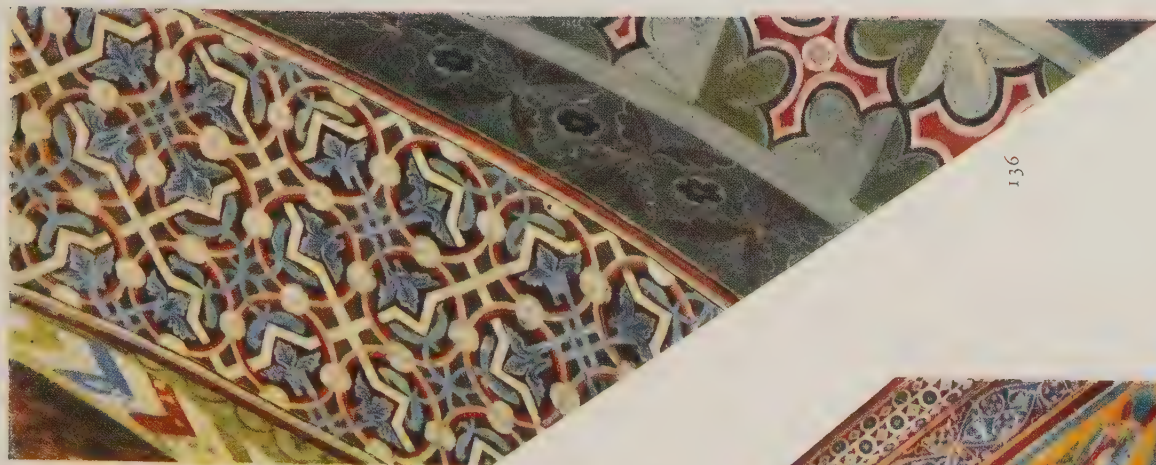
133. Limburg a. d. Lahn. 2. Viertel des 13. Jahrh.
Limbourg-sur-la-Lahn. 2^e quart du XIII^e siècle.
Limburg-on-the-Lahn. 2nd Quarter of 13th Cent.



134. Petit-Quevilly. 1. Hälfte des 13. Jahrh.
 Petit-Quevilly. 1^{re} moitié du XIII^e siècle.
 Petit-Quevilly. 1st Half of 13th Cent.



135. Anagni. Gegen 1250.
Anagni. Vers 1250.
Anagni. About 1250.



136



137



138



139

136—139. Assisi. 1250—1280.
Assise. 1250—1280.
Assisi. 1250—1280.



140. Assisi. Um 1270.
Assise. Vers 1270.
Assisi. About 1270.



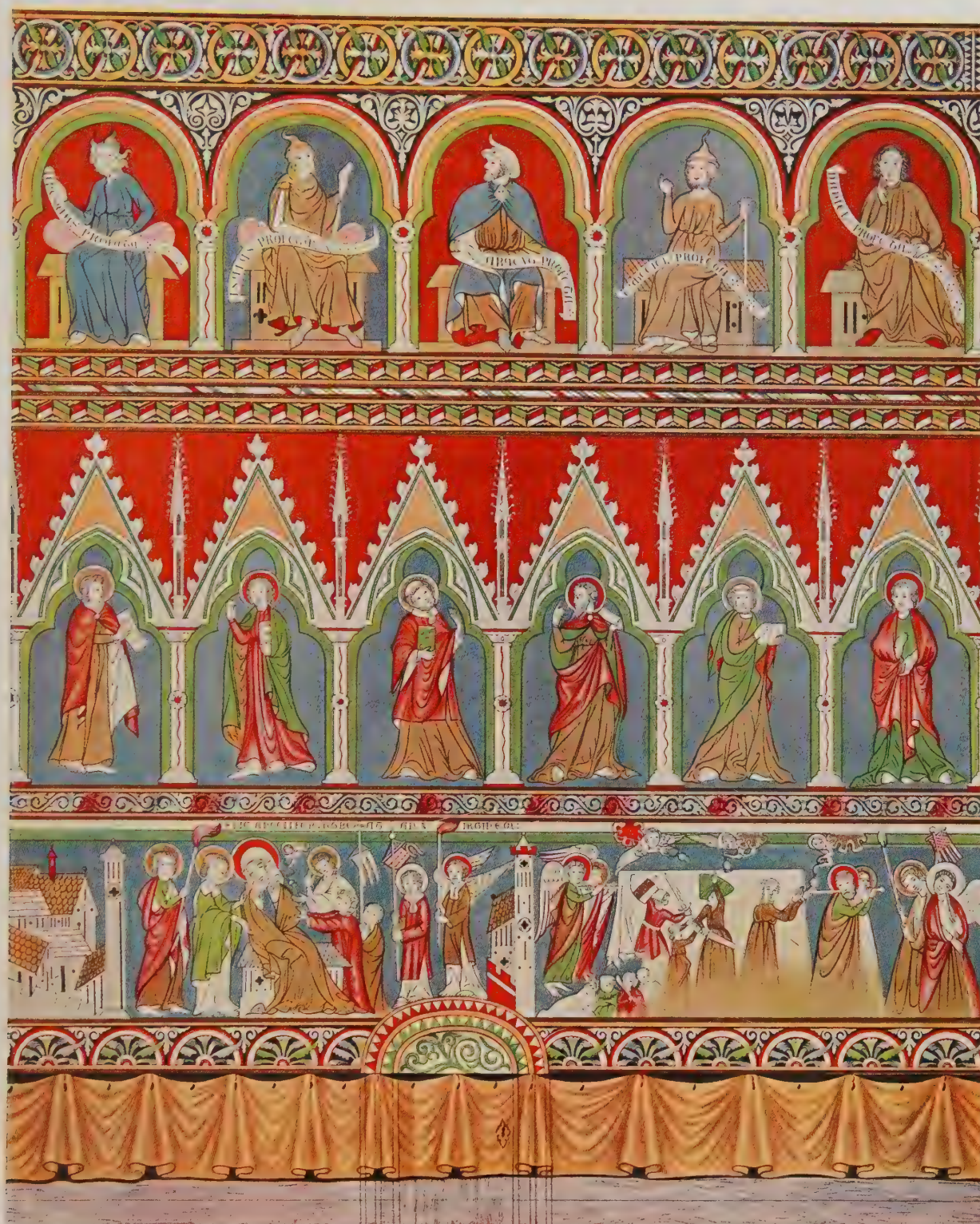
141—142. Rom. Um 1290.
 Rome. Vers 1290.
 Rome. About 1290.



143—144. Metz. 13. Jahrhundert.
Metz. XIII^e siècle.
Metz. 13th Century.



145. Dädesjö. Um 1300.
Dädesjö. Vers 1300.
Dädesjö. About 1300.



146. Amnehærad Råda. Um 1325.
Amnehærad Råda. Vers 1325.
Amnehærad Råda. About 1325.



147. Wienhausen. 1. Hälfte des 14. Jahrh.
Wienhausen. 1^{re} moitié du XIV^e siècle.
Wienhausen. 1st Half of 14th Cent.



148—150. Eltville. 2. Hälfte des 14. Jahrh.
Eltville. 2^e moitié du XIV^e siècle.
Eltville. 2nd Half of 14th Century.



151. Aschaffenburg. Ende des 14. Jahrh.
Aschaffenburg. Fin du XIV^e siècle.
Aschaffenburg. End of 14th Century.



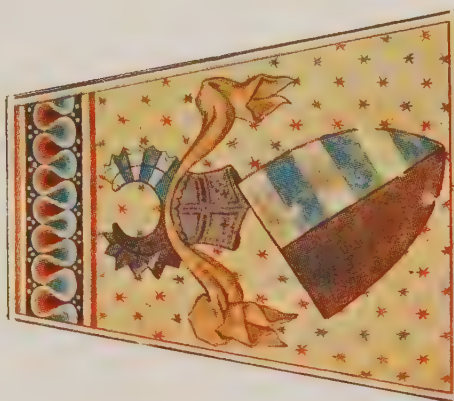
152. Lochstedt. Ende des 14. Jahrh.
Lochstedt. Fin du XIV^e siècle.
Lochstedt. End of 14th Cent.



153



154



155



156

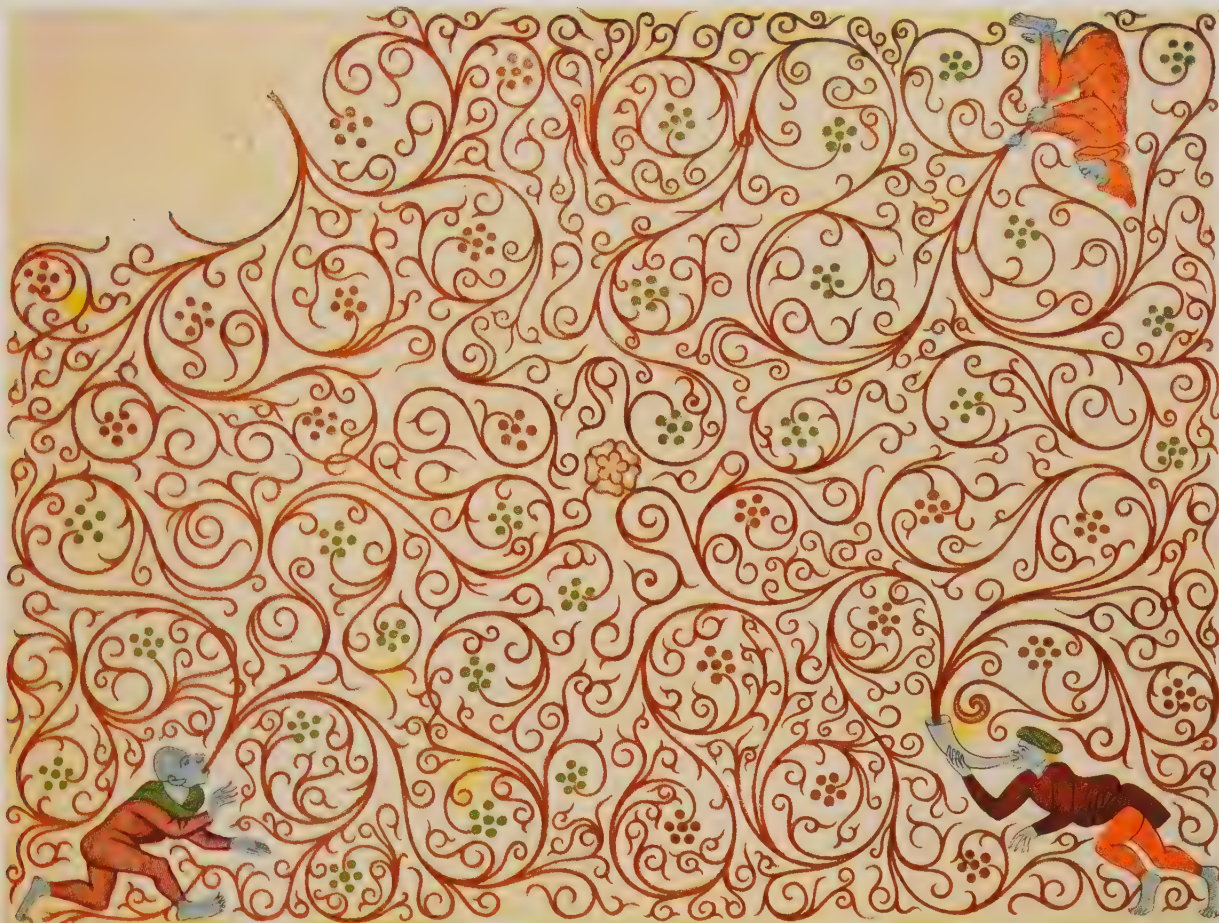
153—156. Rätzüns. Ende des 14.—Anfang des 15. Jahrh.
Rätzüns. Fin du XIV^e — commencement du XV^e siècle.
Rätzüns. End of 14th—Beginning of 15th Century.



157—158. Barcelona. Um 1450.
 Barcelone. Vers 1450.
 Barcelona About 1450.



159. Floda. Um 1500.
Floda. Vers 1500.
Floda. About 1500.



160, 162. Kumbila. 161. Solna.

Um 1500.

Vers 1500.

About 1500.



163. Amnehærads Råda. Um 1500.
Amnehærads Råda. Vers 1500.
Amnehærads Råda. About 1500.



164. Bastogne. Ende des 15. Jahrh.
Bastogne. Fin du XV^e siècle.
Bastogne. End of 15th Century.

165. Huy. Ende des 15. Jahrh.
Huy. Fin du XV^e siècle.
Huy. End of 15th Century.



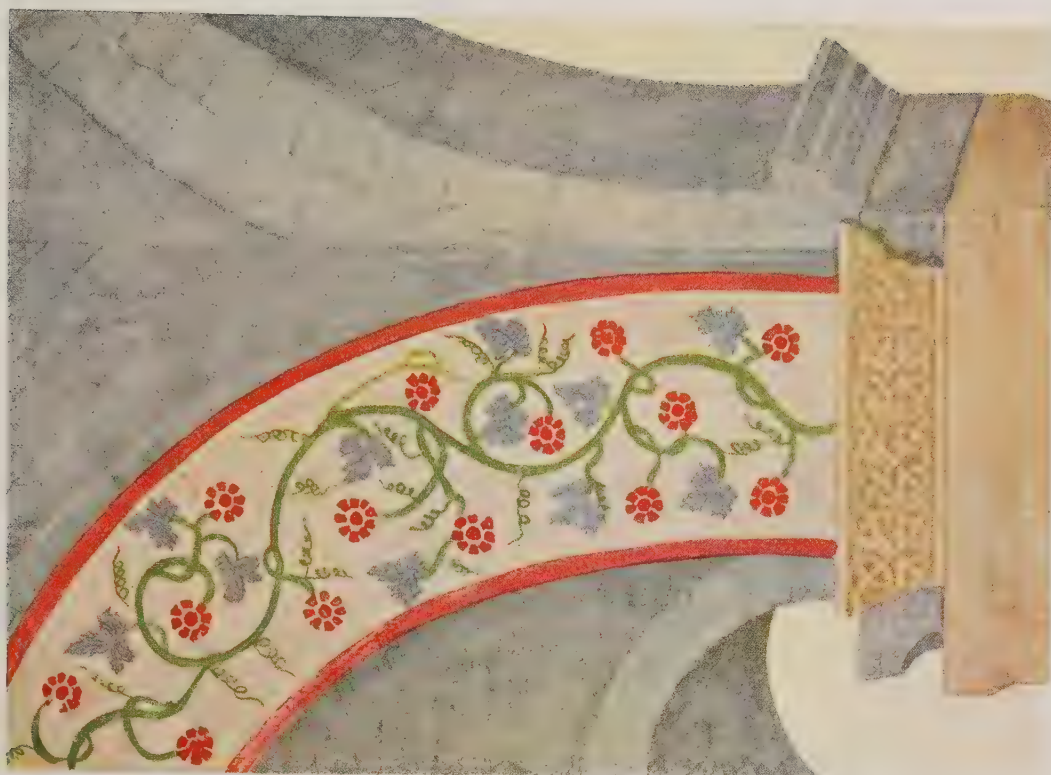
166. Lüttich. Ende des 15. Jahrh.
Liège. Fin du XV^e siècle.
Liège. End of 15th Century.



167. Stedum. Anfang des 16. Jahrh.
Stedum. Commencement du XVI^e siècle.
Stedum. Beginning of 16th Century.



168. Jüterbog. Gegen 1500.
Jüterbog. Vers 1500.
Jüterbog. About 1500.



169. Grandson. Um 1500.
Grandson. Vers 1500.
Grandson. About 1500.

170. Doberan. Ende des 15. Jahrh.
Doberan. Fin du XV^e siècle.
Doberan. End of 15th Century.



171. Rom. Um 1505.
Rome. Vers 1505.
Rome. About 1505.



172—174. Rom. 1517—1519.
Rome. 1517—1519.
Rome. 1517—1519.



175. Rom. Um 1520.
Rome. Vers 1520.
Rome. About 1520.



176. Rom. Um 1520—1527.
Rome. Vers 1520—1527.
Rome. About 1520—1527.



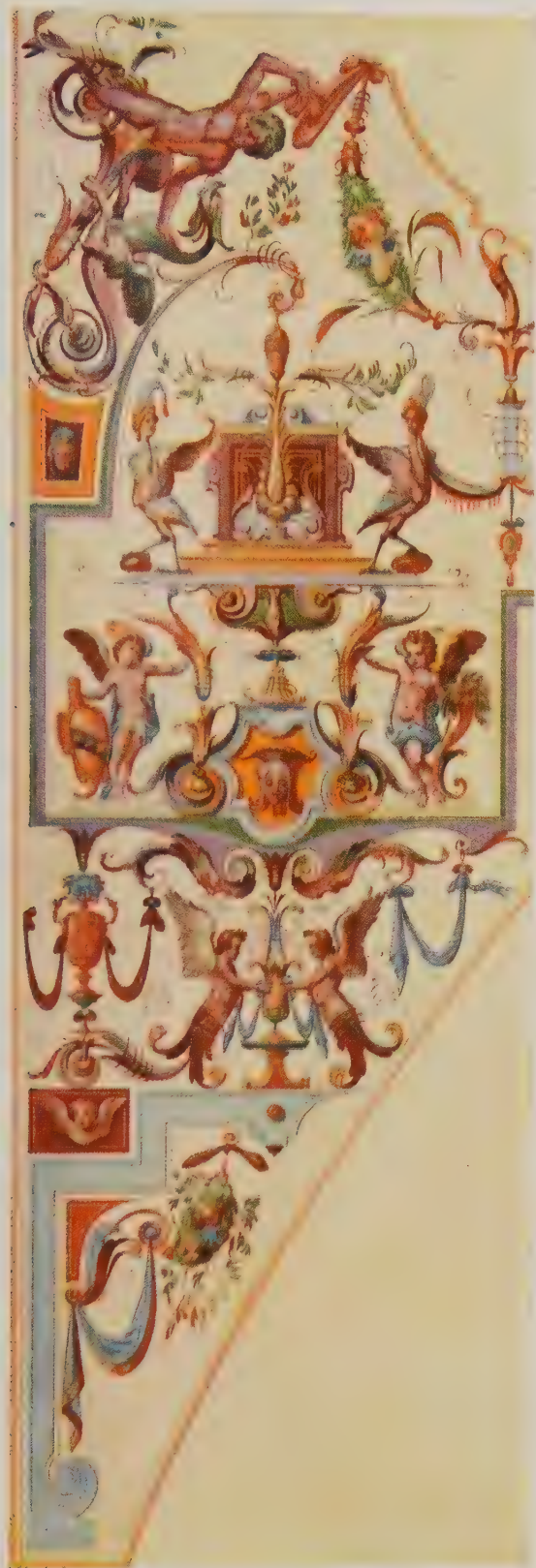
177. Chechlau. 2. Viertel des 16. Jahrh.
 Chechlau. 2^e quart du XVI^e siècle.
 Chechlau. 2nd Quarter of 16th Cent



178. Lutry. 1577.
Lutry. 1577.
Lutry. 1577.



179. Florenz. Um 1580.
Florence. Vers 1580.
Florence. About 1580.



180—181. München. Gegen 1600.
Munich. Vers 1600.
Munich. About 1600.



182. Um 1650.
Vers 1650.
About 1650.



183—185. Paris. Um 1665.
Paris. Vers 1665.
Paris. About 1665.



186. Letztes Drittel des 17. Jahrh.
Dernier tiers du XVII^e siècle.
Last Third of 17th Century.



187. Anfang des 18. Jahrhunderts.
Commencement du XVIII^e siècle.
Beginning of 18th Century.



188. Um 1715—1720.
Vers 1715—1720.
About 1715—1720.



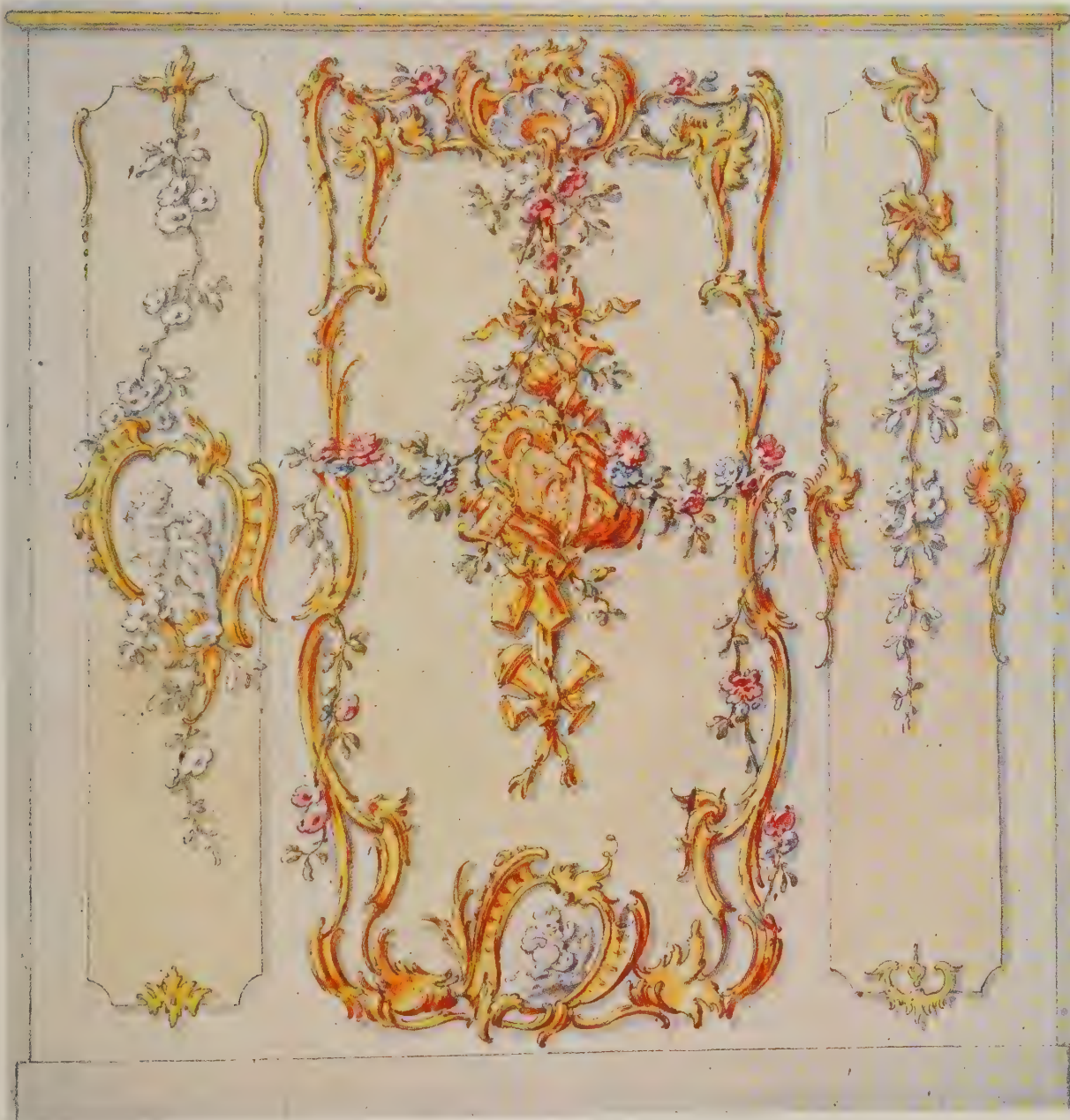
189. Chantilly. Um 1735.
Chantilly. Vers 1735.
Chantilly. About 1735.



190. Um 1740.
Vers 1740.
About 1740.



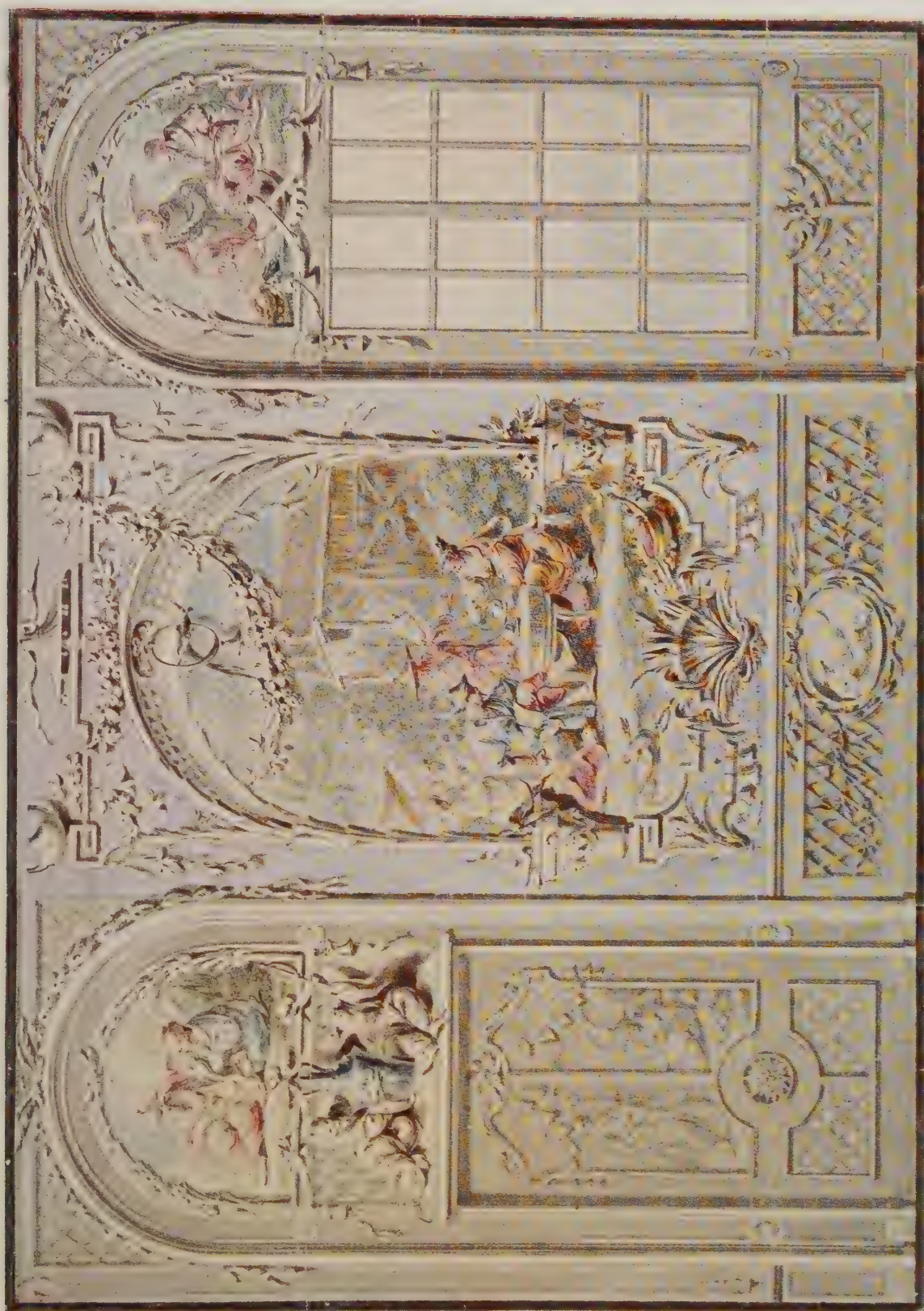
191. Fontainebleau. Um 1750.
Fontainebleau. Vers 1750.
Fontainebleau. About 1750.



192. Um 1760.
Vers 1760.
About 1760.



193—194. Potsdam. Um 1765.
Potsdam. Vers 1765.
Potsdam. About 1765.



195. 2. Viertel des 18. Jahrhunderts.
2^e quart du XVIII^e siècle.
2nd quarter of 18th Century.



196. Um 1775.
Vers 1775.
About 1775.



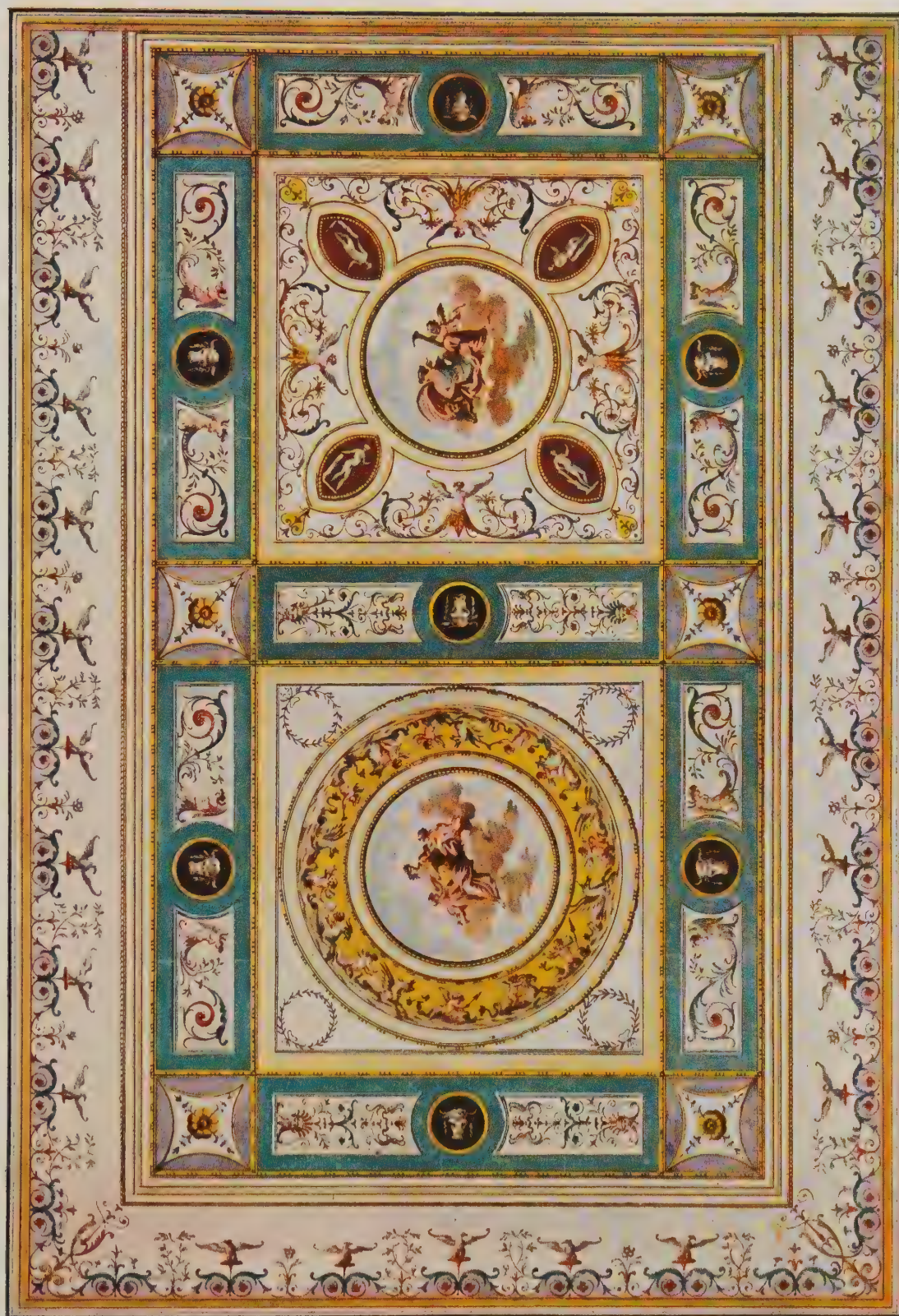
197. Um 1775.
Vers 1775.
About 1775.



198. Um 1820—1830.
Vers 1820—1830.
About 1820—1830.



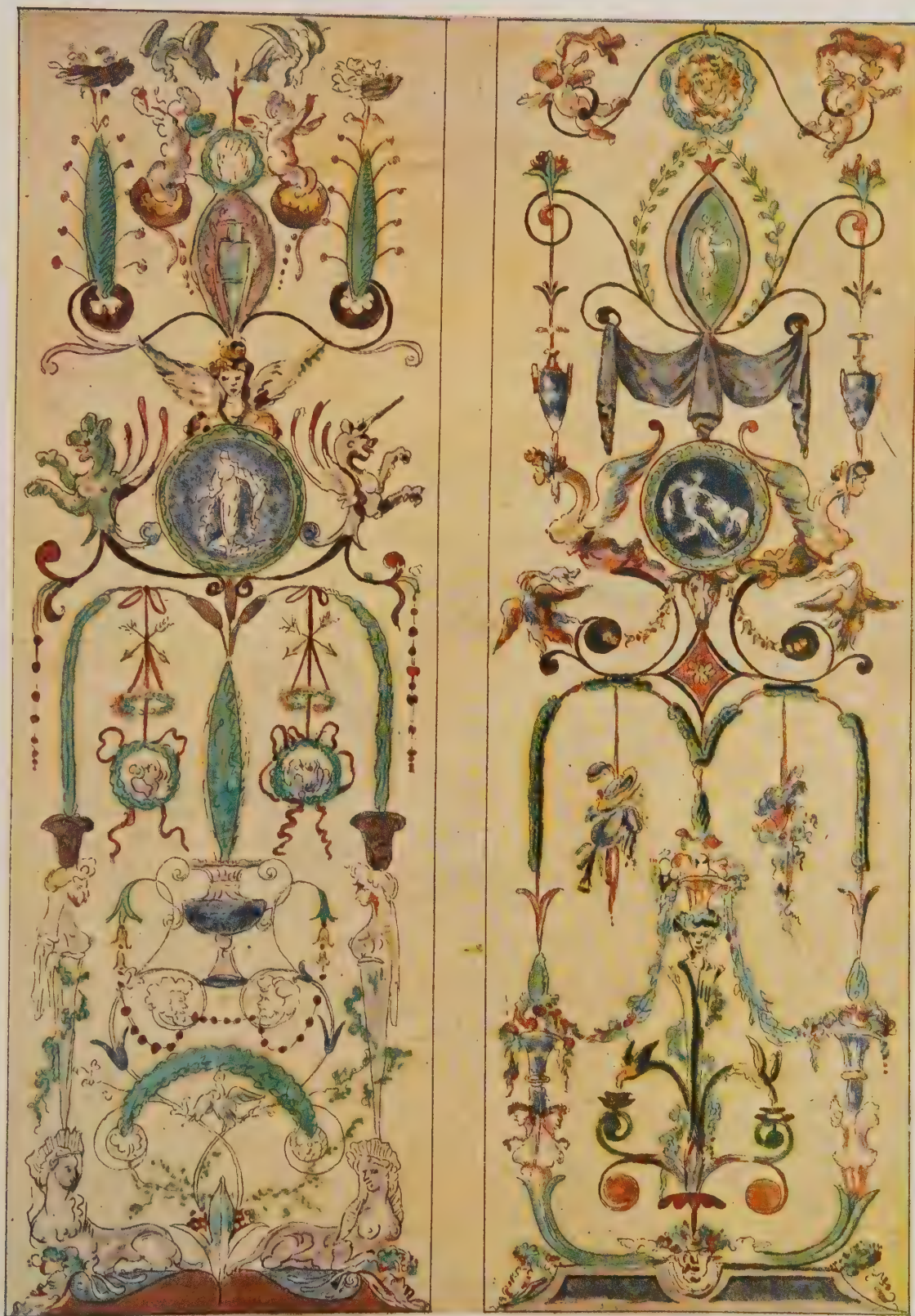
199. Um 1820—1840.
Vers 1820—1840.
About 1820—1840.



200. Um 1820—1840.

Vers 1820—1840.

About 1820—1840.



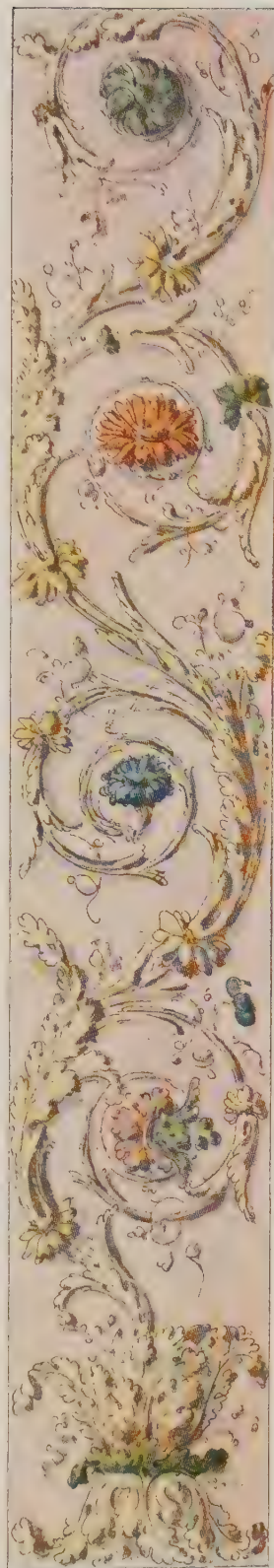
201. Um 1780.
Vers 1780.
About 1780.

CVIII
FRANKREICH
FRANCE
FRANCE

DEUTSCHLAND
ALLEMAGNE
GERMANY



202—203. Um 1780.
Vers 1780.
About 1780.

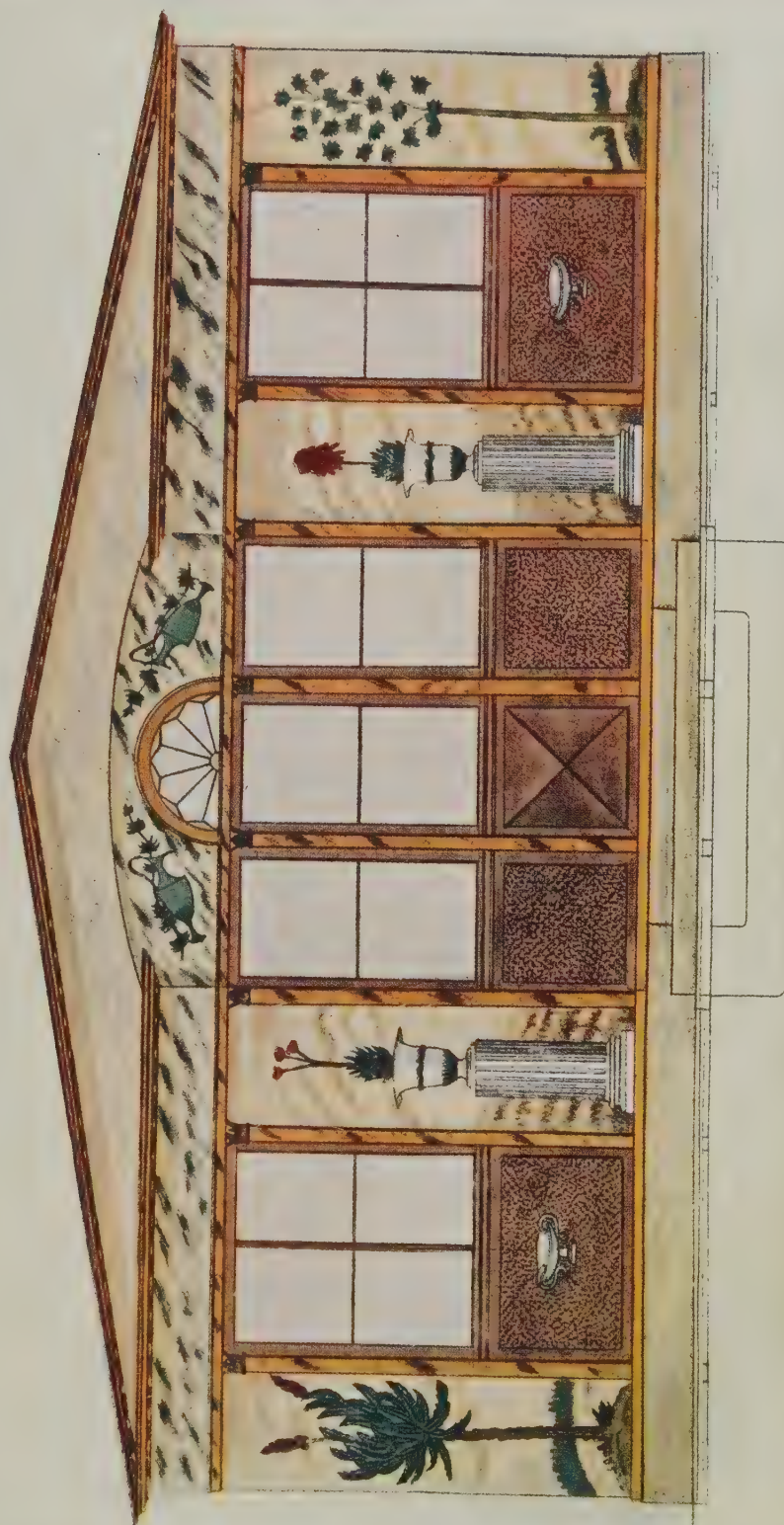


204. Um 1790.
Vers 1790.
About 1790.



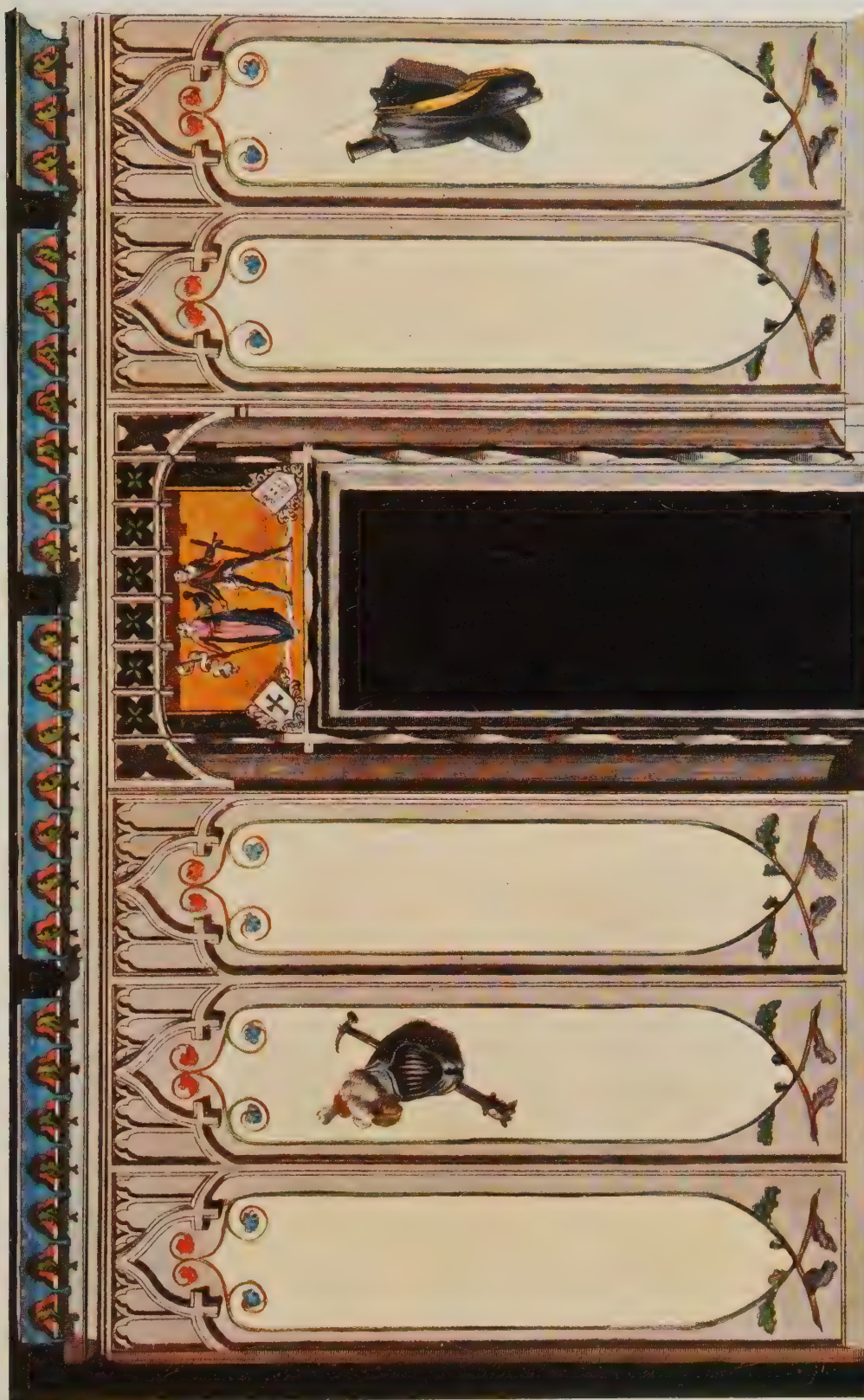
205. Ende des 18. Jahrhunderts.
Fin du XVIII^e siècle.
End of 18th Cent.

206. London. Anfang des 19. Jahrhunderts.
Londres. Commencement du XIX^e siècle.
London. Beginning of 19th Cent.



Boutique de M. Langlois Pharmacien, rue du Temple, N° 82

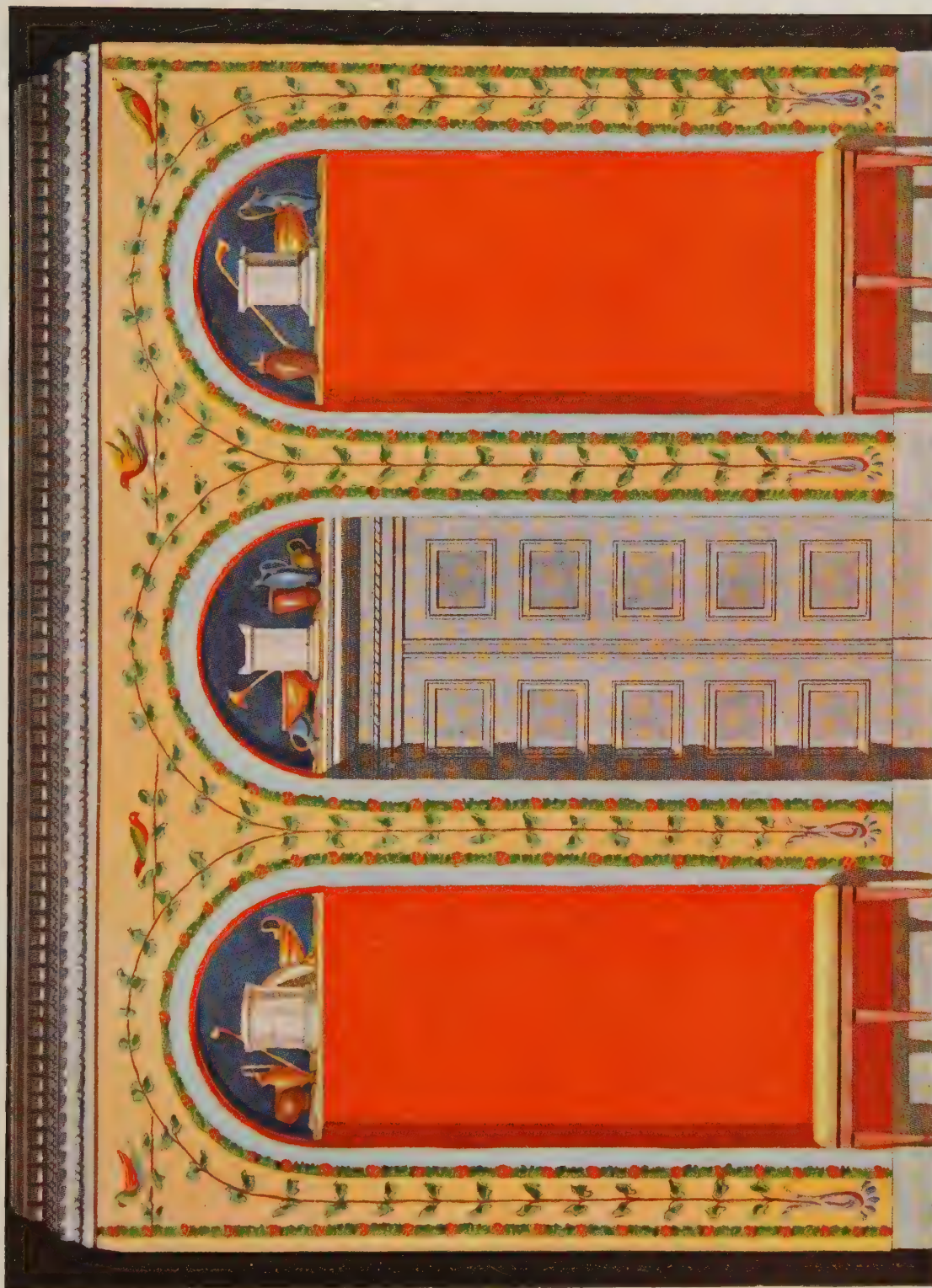
207. Paris. Um 1800.
Paris. Vers 1800.
Paris. About 1800.



208. Leipzig. 1797.
Leipzig. 1797.
Leipzig. 1797.



209. Leipzig. 1798.
 Leipzig. 1798.
 Leipzig. 1798.



210. Leipzig. 1798.

Leipzig. 1798.

Leipzig. 1798.



211. East Setauket. Ende des 18. Jahrh.
East Setauket. Fin du XVIII^e siècle.
East Setauket. End of 18th Century.



212



213



214

- | | | |
|---------------------------|-------------------------|---------------------|
| 212. Francetown. Um 1820. | 213. Marlboro. Um 1820. | 214. Saco. Um 1820. |
| Francetown. Vers 1820. | Marlboro. Vers 1820. | Saco. Vers 1820. |
| Francetown. About 1820. | Marlboro. About 1820. | Saco. About 1820. |



215. Riverton. Um 1830.
Riverton. Vers 1830.
Riverton. About 1830.



216. London. Um 1845.
Londres. Vers 1845.
London. About 1845.



217—221. Gegend von Landshut (Mähren). 19. Jahrh.
 Environs de Landshut (Moravie). XIX^e siècle.
 District of Landshut (Moravia). 19th Cent.



222. Ukraine. Jetztzeit.
 Ukraine. Temps moderne.
 Ukraine. Modern Times.

223—224. Mähren. 19. Jahrhundert.
 Moravie. XIX^e siècle.
 Moravia. 19th Century.



225. Paris. 1864.
Paris. 1864.
Paris. 1864.

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Bossert, Helmuth Theodor,
1889-1961.
An encyclopaedia of colour
decoration from the



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